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Metodo di Esercizi Tecnici.

Libro III.

Gli arpeggi.

B. Mugellini.

PARTE PRIMA.

(Senza voltata del pollice.)

1. Esercizi preparatori.

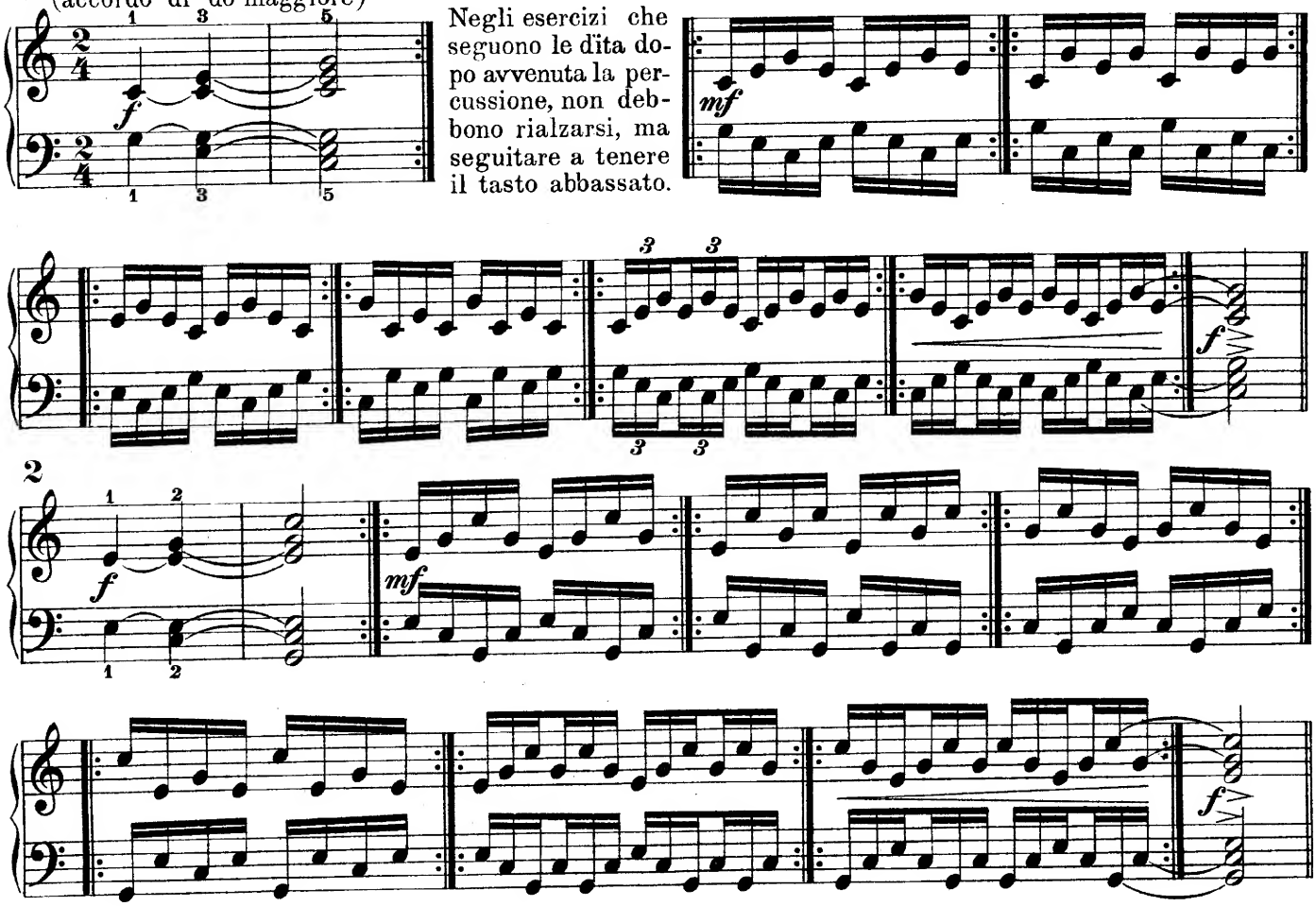
L'arpeggio consiste nella ripetizione isolata dei suoni che compongono un accordo. È perciò necessario che l'allievo si abitui, nell' eseguire un arpeggio, a fissare le dita sui tasti come se volesse suonare contemporaneamente tutte le note che formano l'accordo disposte a guisa d'arpeggio. I primi esercizi preparatori hanno questo solo scopo: d'addestrare lo scolaro a disporre le dita sui tasti a seconda della forma degli accordi. In tutti gli esempi dove si troverà un accordo racchiuso fra parentesi non si dovrà eseguire l'accordo, ma solo avvicinare le dita ai tasti come se si volesse suonarlo, e lasciarle costantemente in quella posizione mentre si eseguiranno gli arpeggi che sono per l'appunto costituiti dai suoni che formano l'accordo disposti in vario modo l'un dopo l'altro.

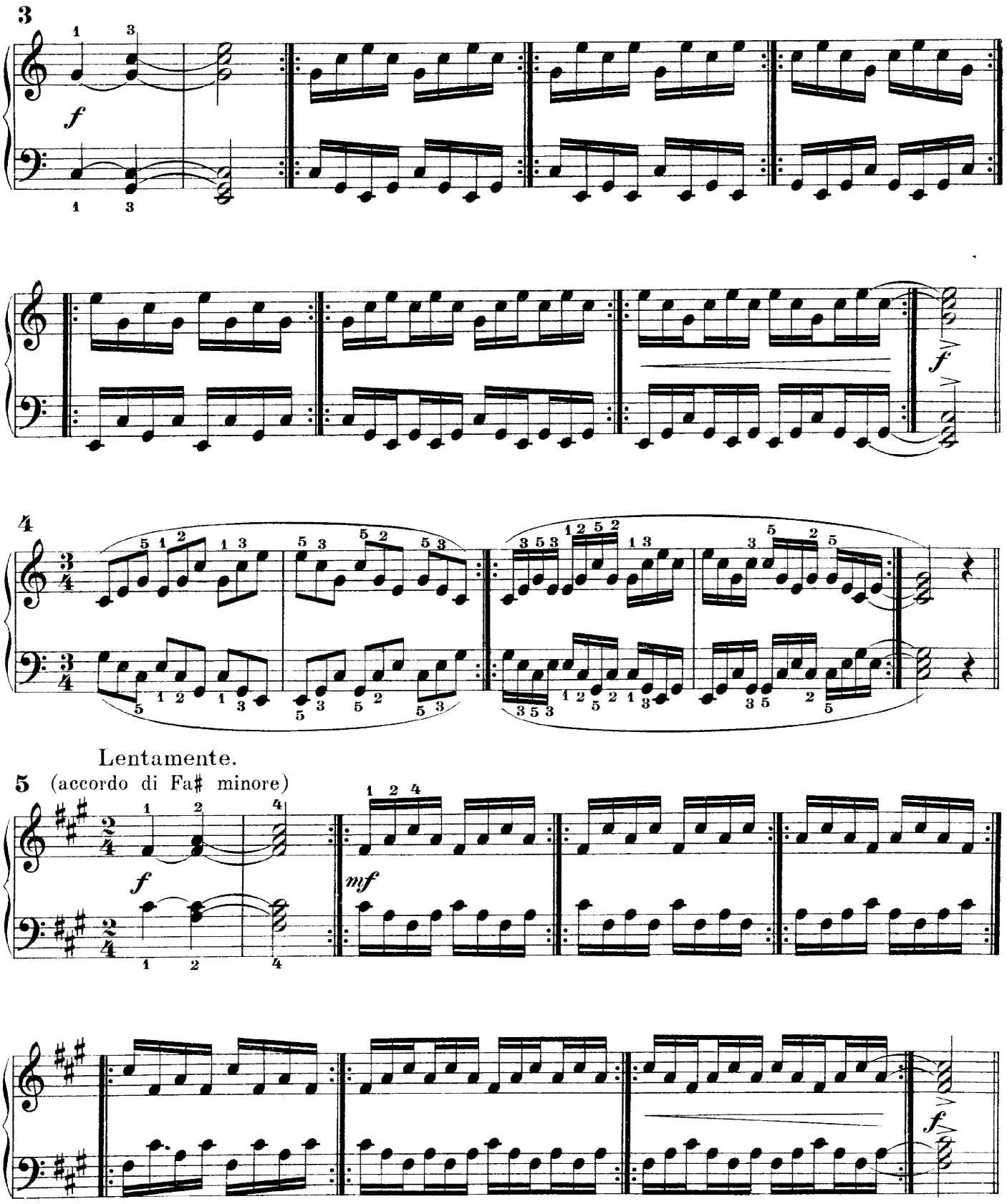
Forme elementari d'arpeggi per moto contrario con distanze uguali fra le mani.

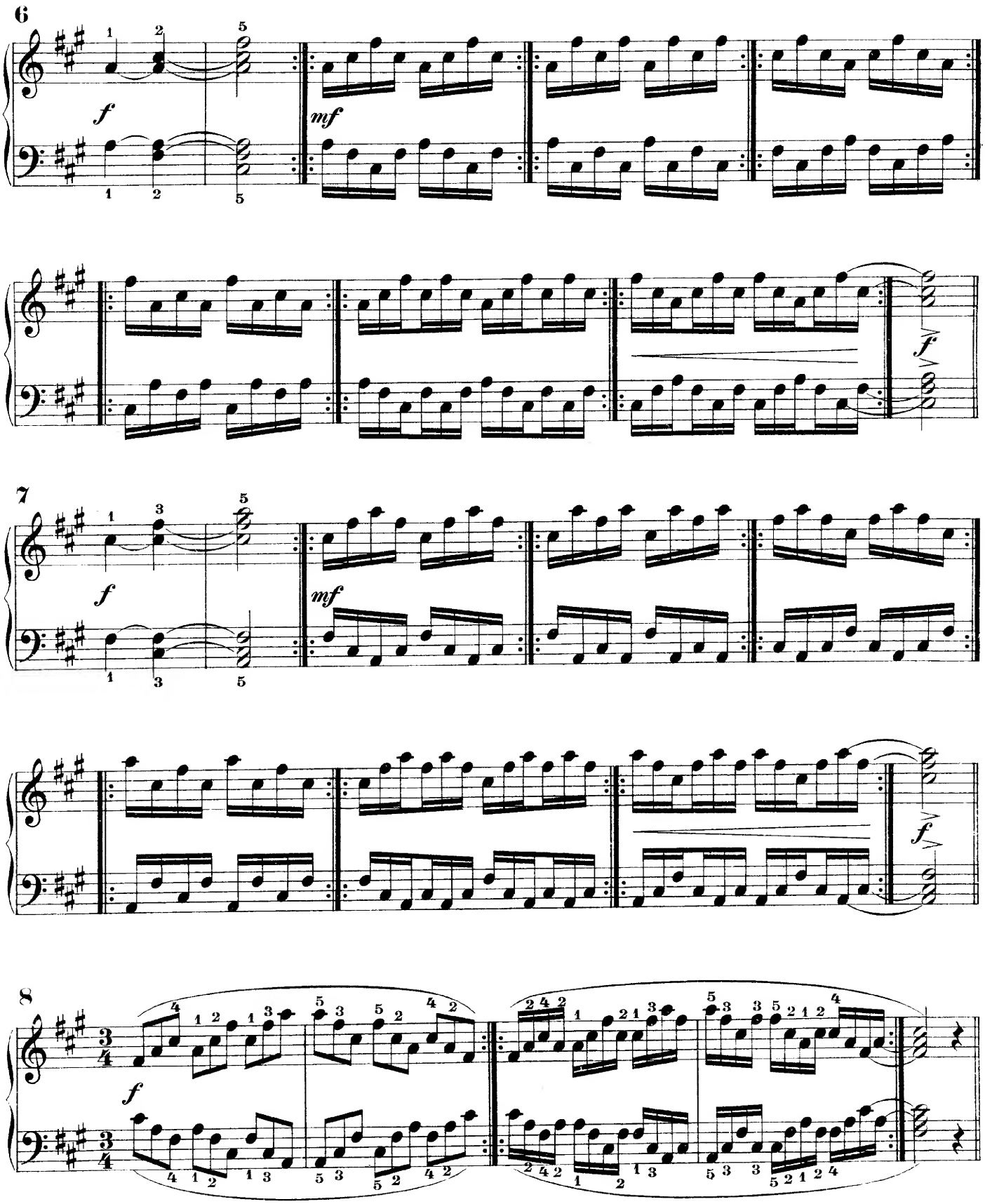
Lentamente

1 (accordo di do maggiore)

Negli esercizi che seguono le dita dopo avvenuta la percussione, non debbono rialzarsi, ma seguitare a tenere il tasto abbassato.

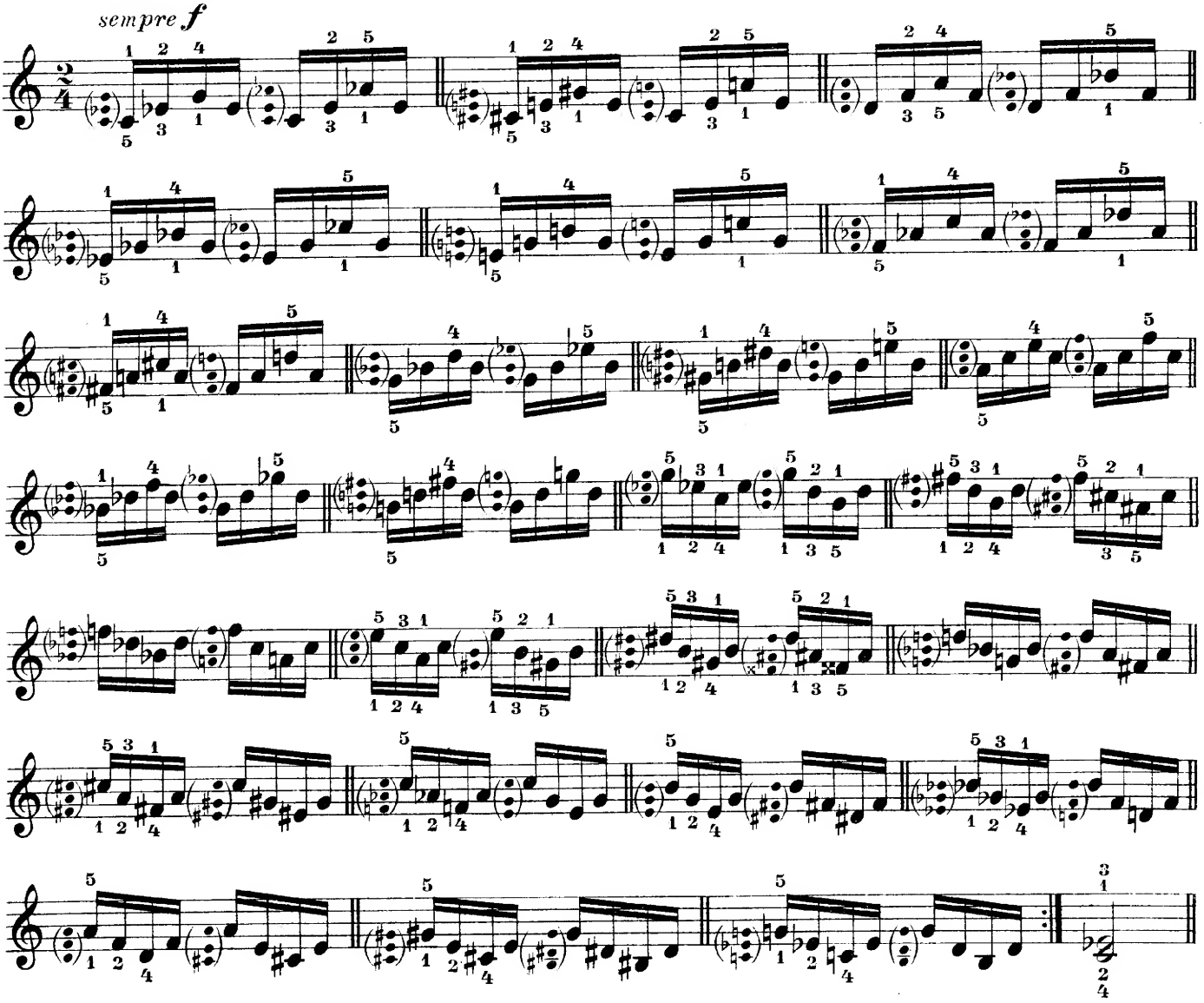



3
f
f
4
Lentamente.
5 (accordo di Fa♯ minore)
f
mf
f

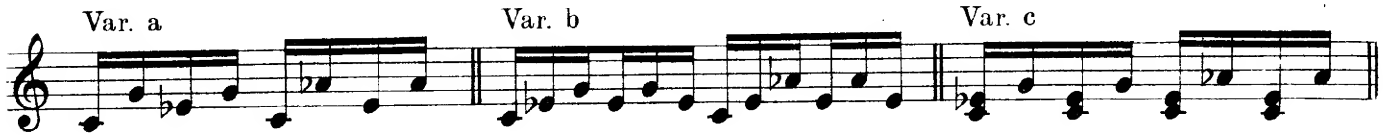

6
f
mf
f
7
f
mf
f
8
f

2. Arpeggi per moto retto, sopra accordi ristretti, in progressione cromatica.

La sinistra deve suonare un' ottava sotto alla destra. Ogni battuta si ripeterà due volte.



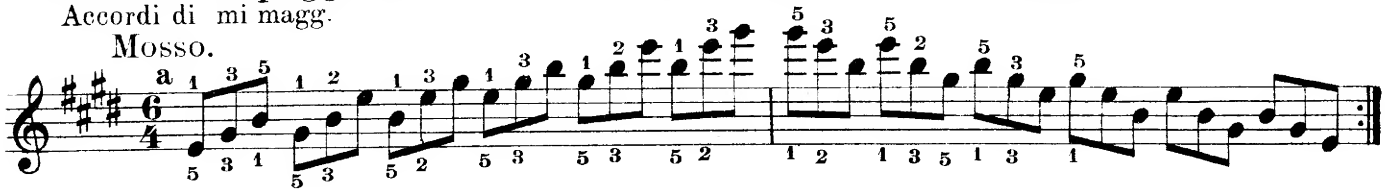
L'allievo dovrà ripetere l'esercizio precedente con le seguenti varianti:

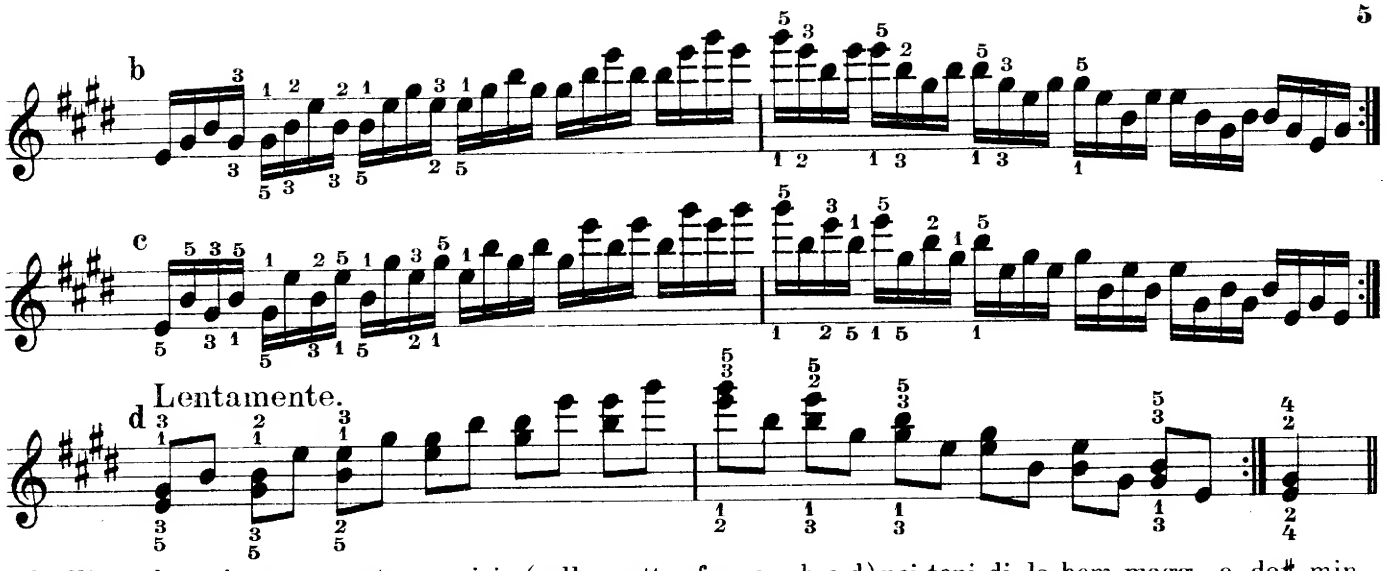


Facciamo calda raccomandazione ai maestri perchè obblighino gli scolari a studiare le varianti proposte.

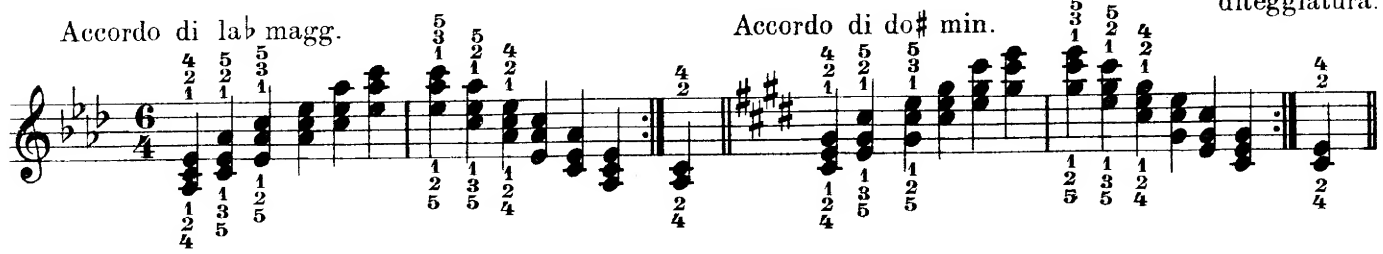
3. Piccoli arpeggi, per moto retto, sull' accordo di mi maggiore.

Accordi di mi magg.



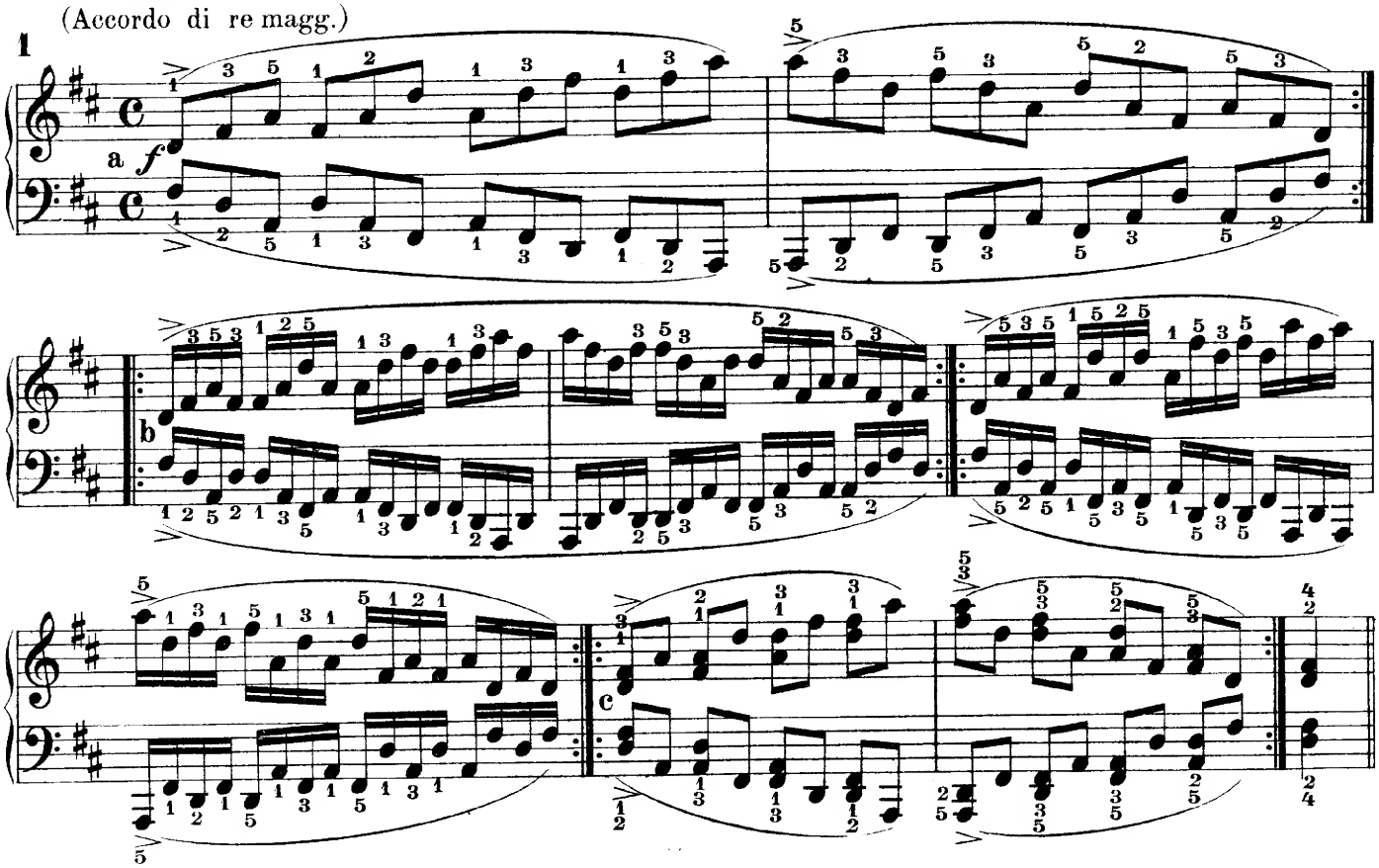


L'allievo deve ripetere questo esercizio (nelle quattro forme a b c d) nei toni di la bem. magg. e do♯ min., servendosi dello schema che troverà qui sotto nel quale sono dati gli accordi che costituiscono gli arpeggi e la loro diteggiatura.



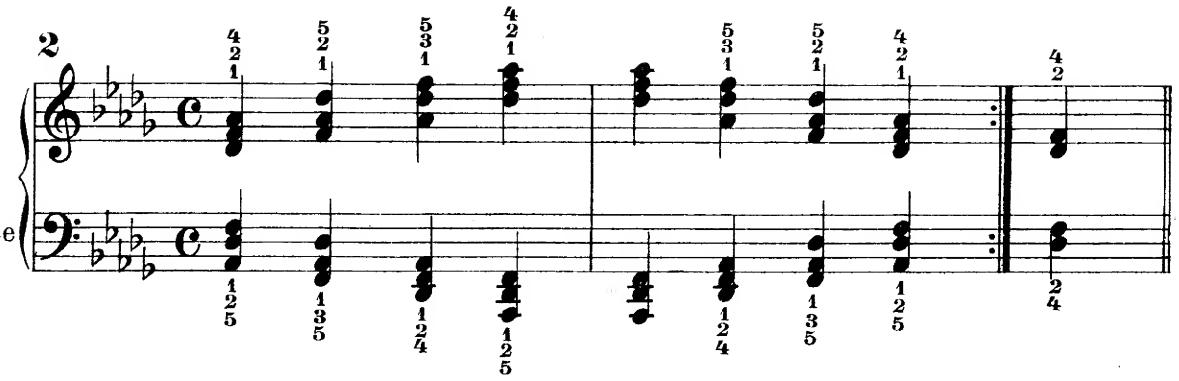
4. Arpeggi, per moto contrario, in varie forme.

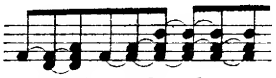
Per moto contrario con distanze diverse fra le due mani.



2

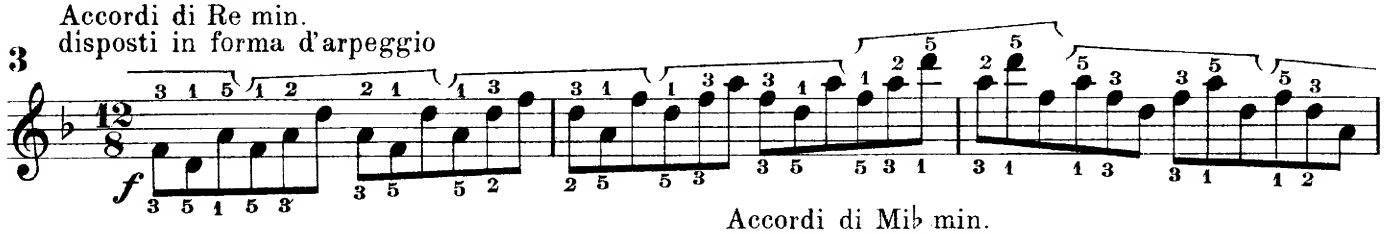
si ripete in Reb magg. secondo lo schema seguente



In principio si deve studiare lentamente e tenendo con le dita i tasti abbassati  per ognuna delle combinazioni d'accordo che sono indicate dal segno: ⌒ poi si eseguirà più veloce alzando tutte le dita.

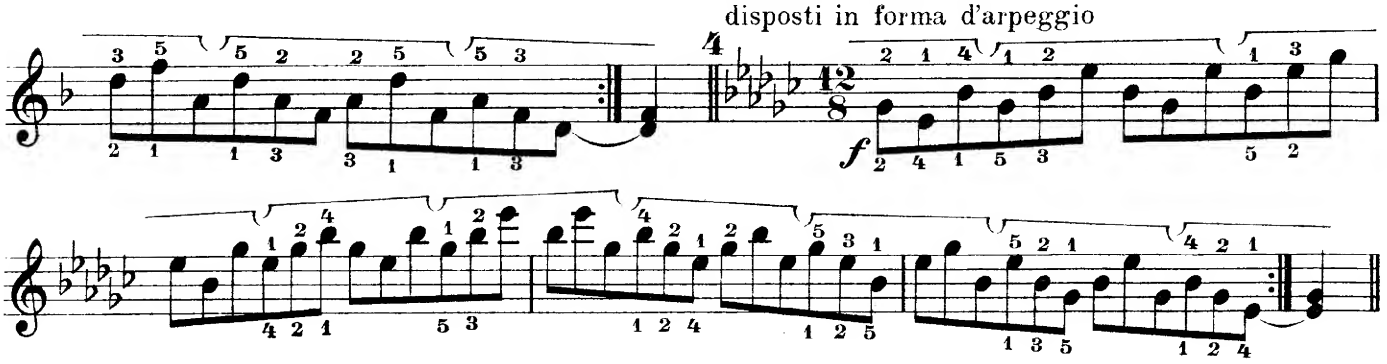
Accordi di Re min.
disposti in forma d'arpeggio

3



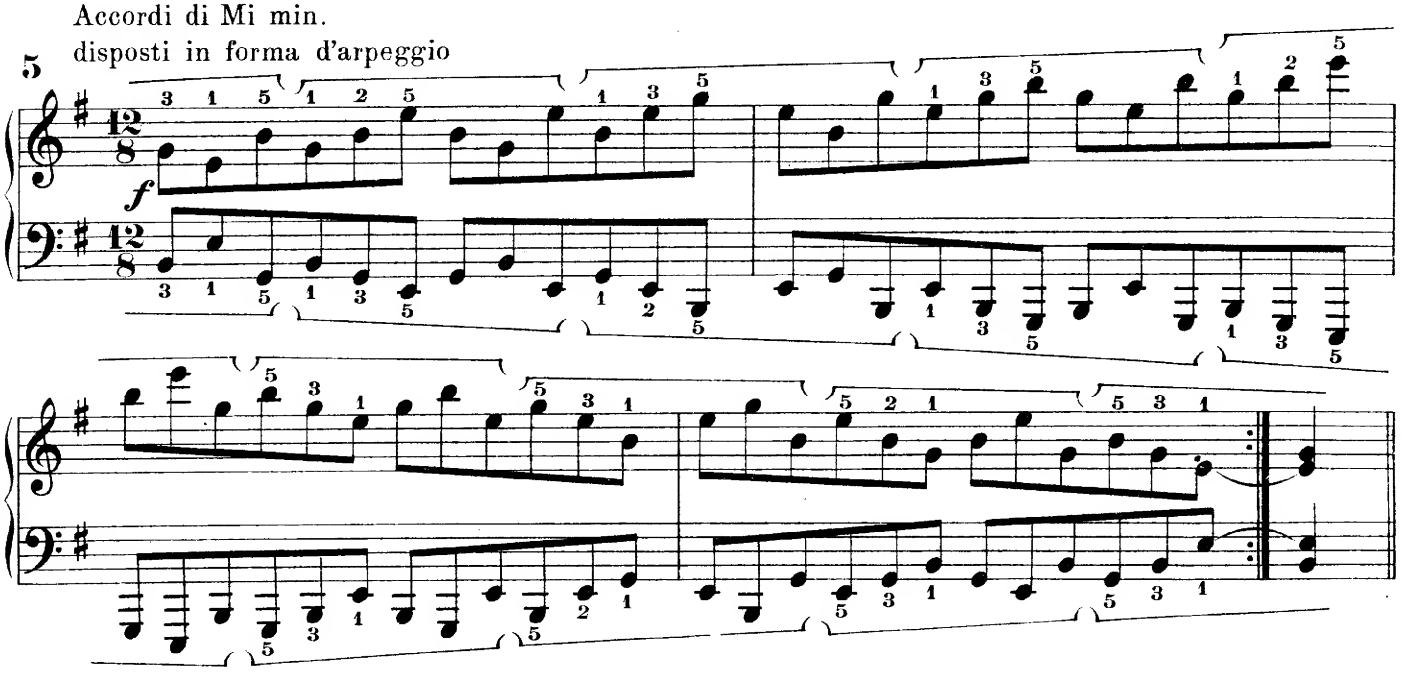
Accordi di Mib min.
disposti in forma d'arpeggio

4



Accordi di Mi min.
disposti in forma d'arpeggio

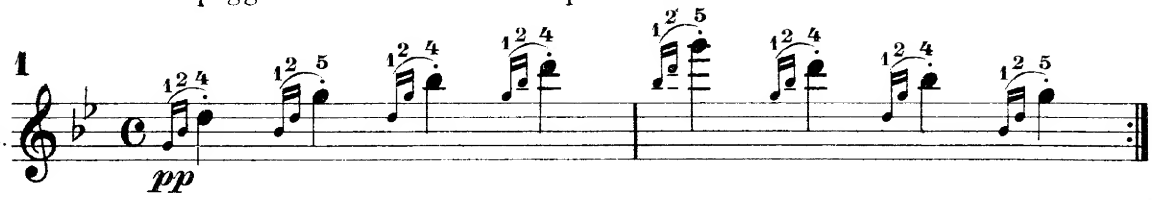
5



5. Piccoli accordi arpeggiati.

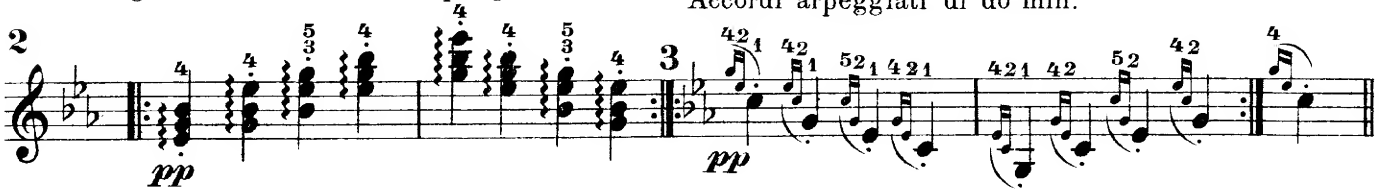
Accordi arpeggiati di sol min. scritti per disteso.

Mano destra sola.



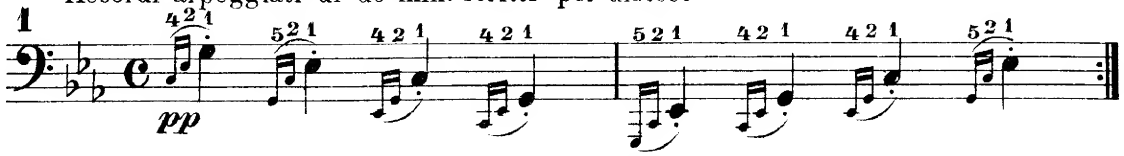
Accordi arpeggiati di mi♭ magg.
Si eseguiscono come nell'esempio precedente.

Accordi arpeggiati di do min.



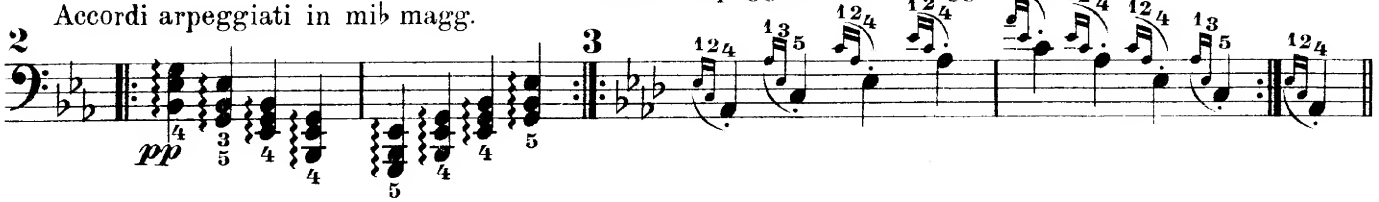
Accordi arpeggiati di do min. scritti per disteso

Mano sinistra sola.



Accordi arpeggiati di la♭ magg.

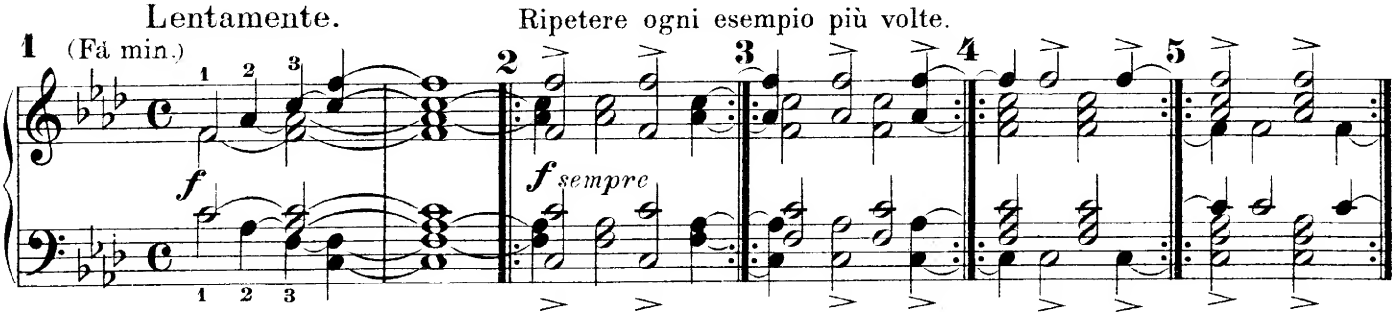
Accordi arpeggiati in mi♭ magg.



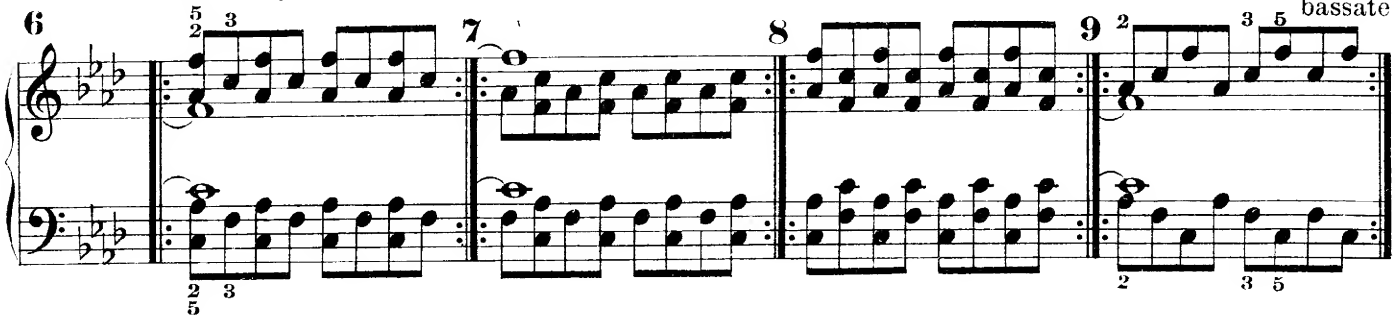
6. Esercizi preparatori agli arpeggi nell' estensione di una ottava.

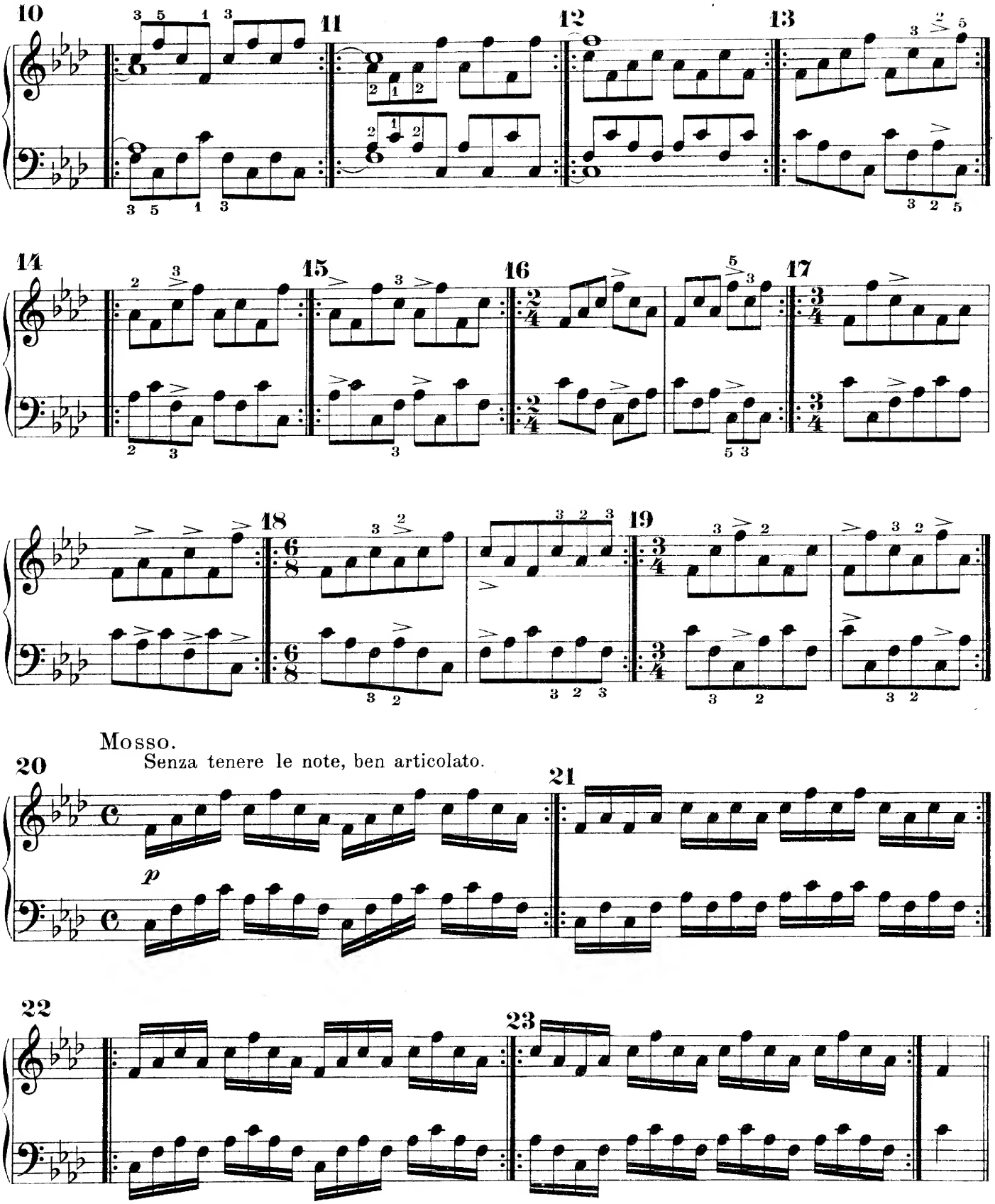
Lentamente.

Ripetere ogni esempio più volte.



Tutte le note sempre tenute sino al N° 20. Le semibrevi non si suoneranno perchè si debbono trovare già abbassate

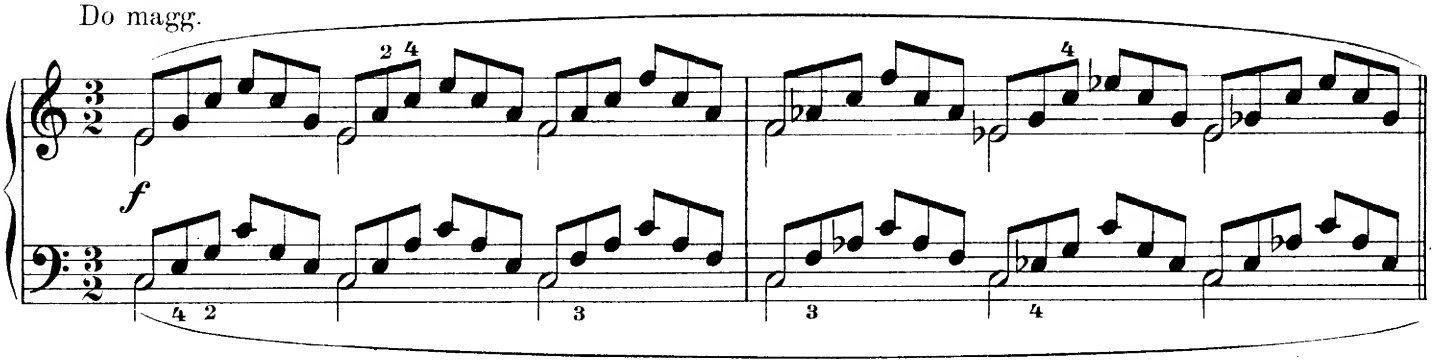



10
11
12
13
14
15
16
17
18
19
Mosso.
Senza tenere le note, ben articolato.
20
21
22
23
p

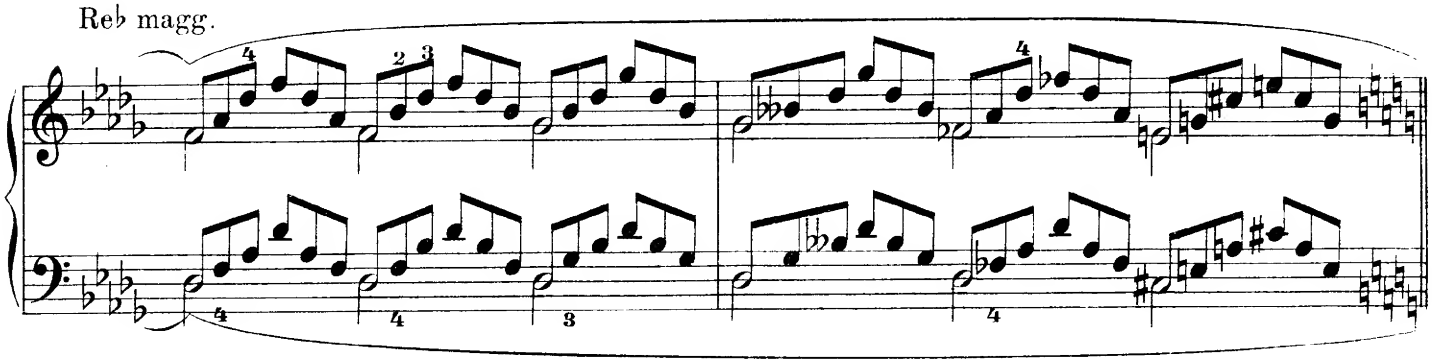
7. Arpeggi vari per moto retto nell' estensione di una ottava.

Allegro.

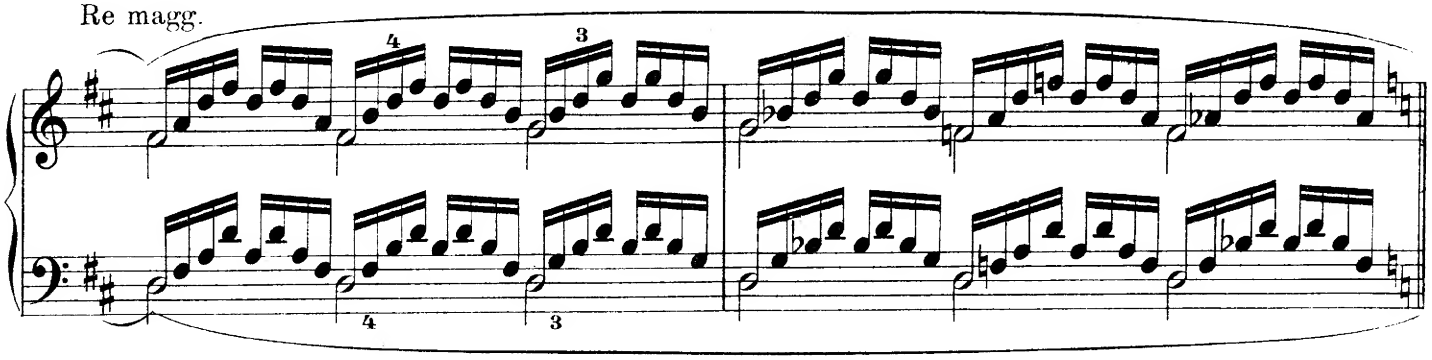
Do magg.



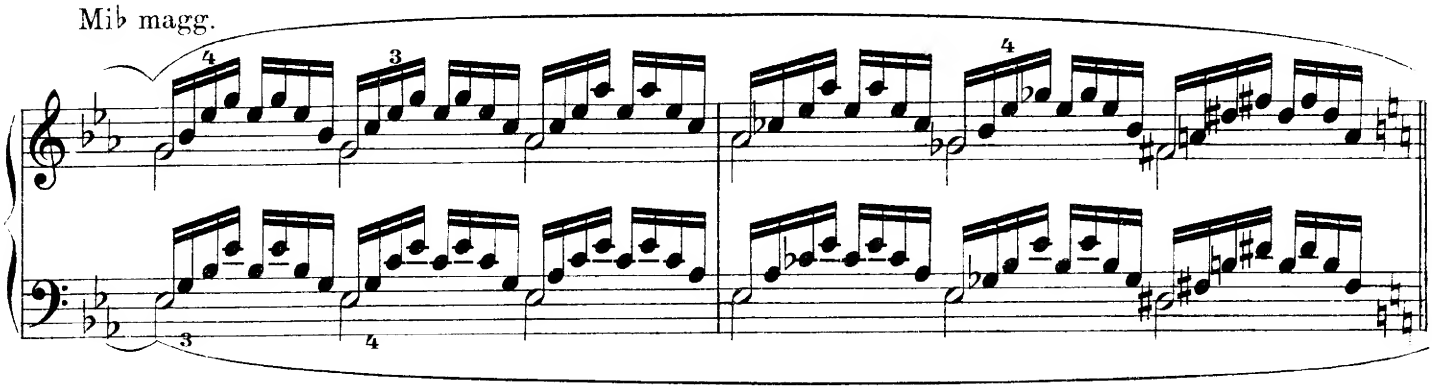
Reb magg.



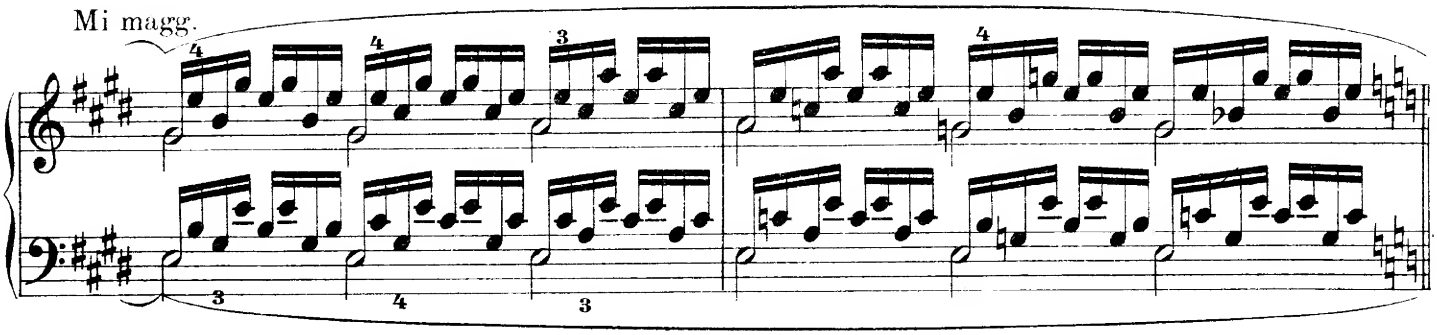
Re magg.



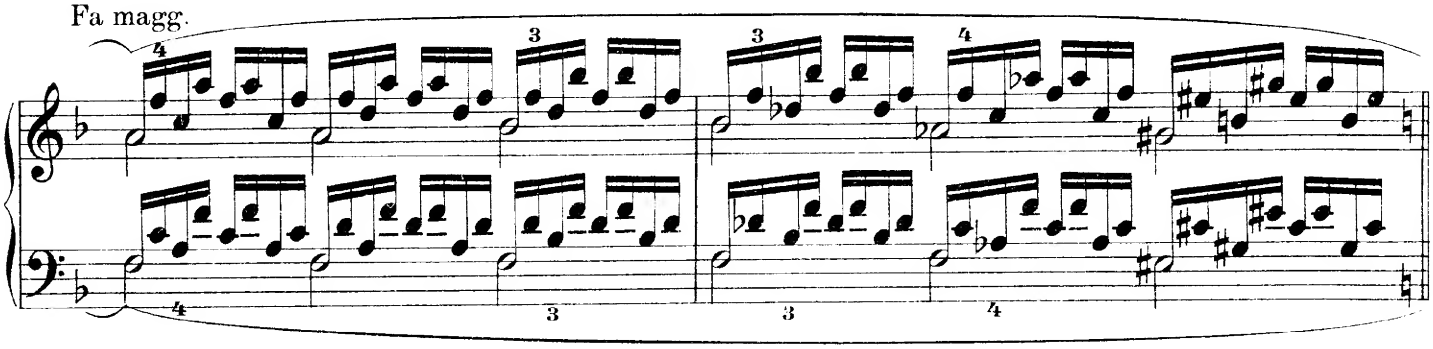
Mib magg.



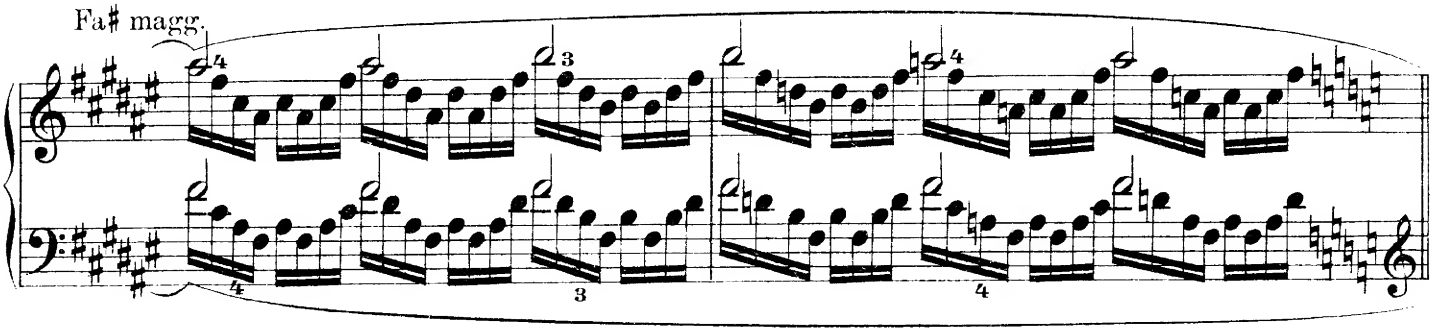
Mi magg.



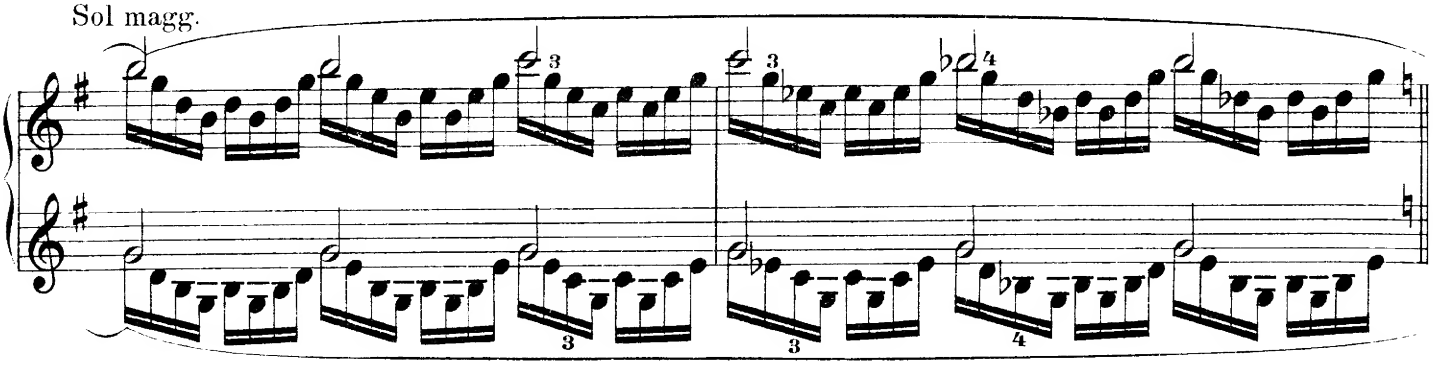
Fa magg.



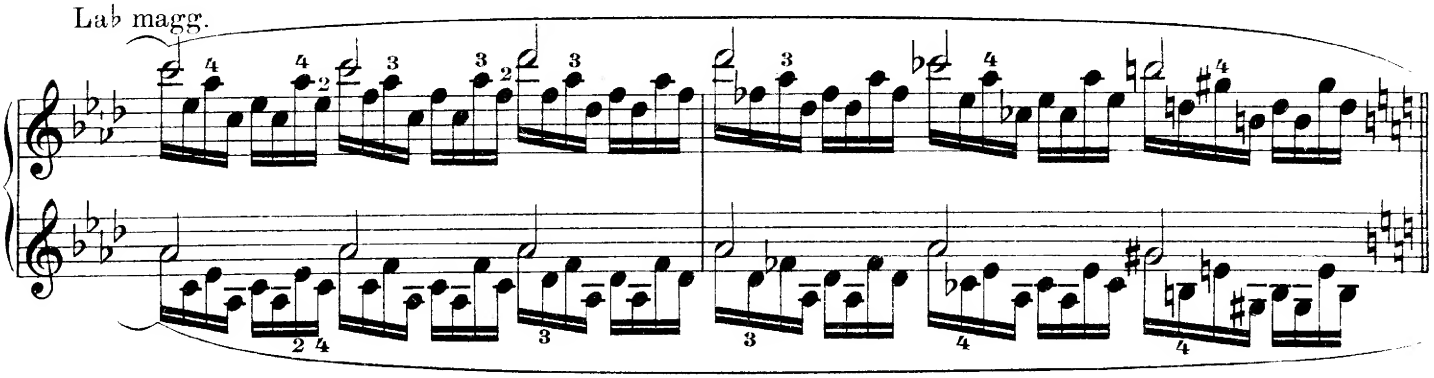
Fa♯ magg.

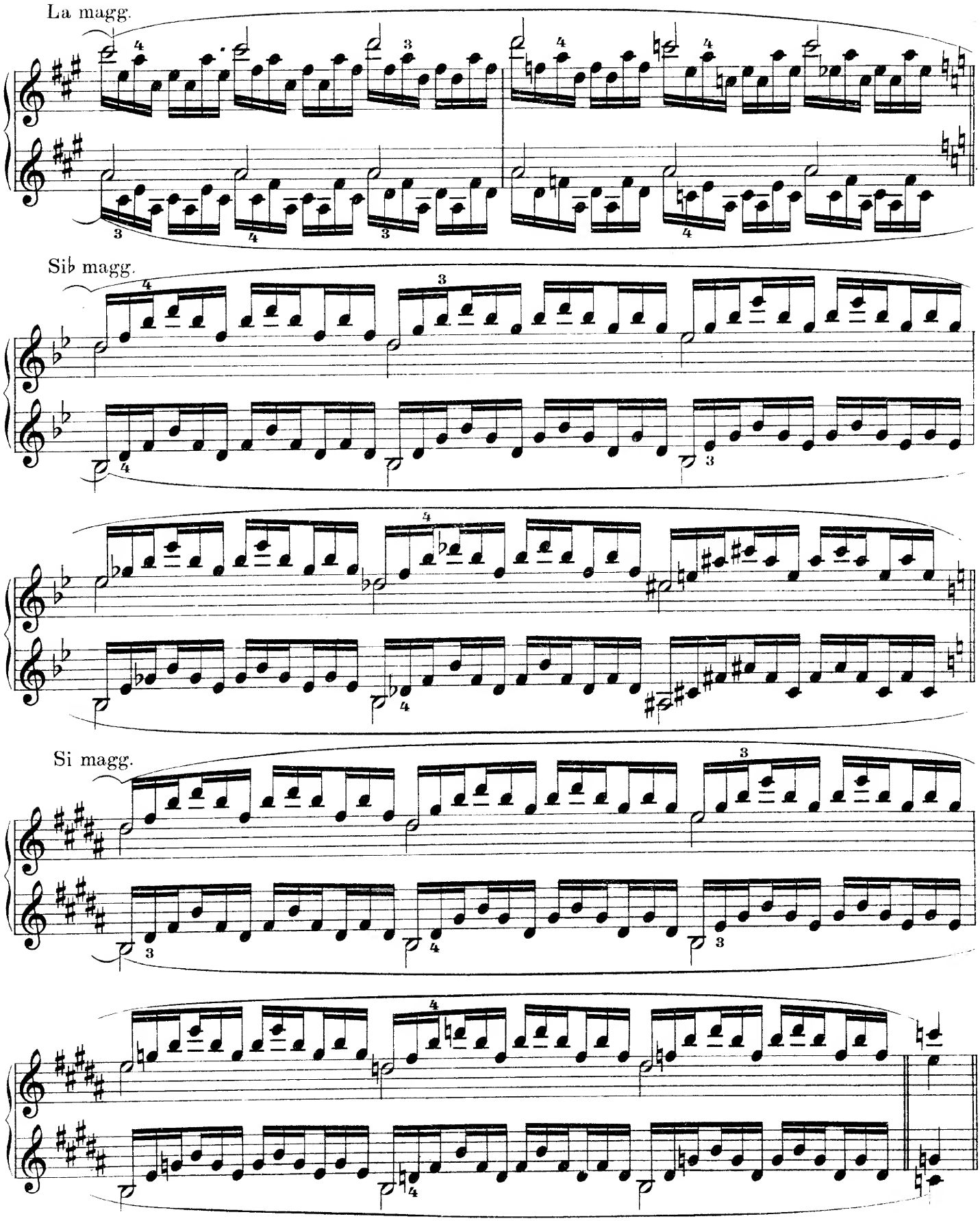


Sol magg.

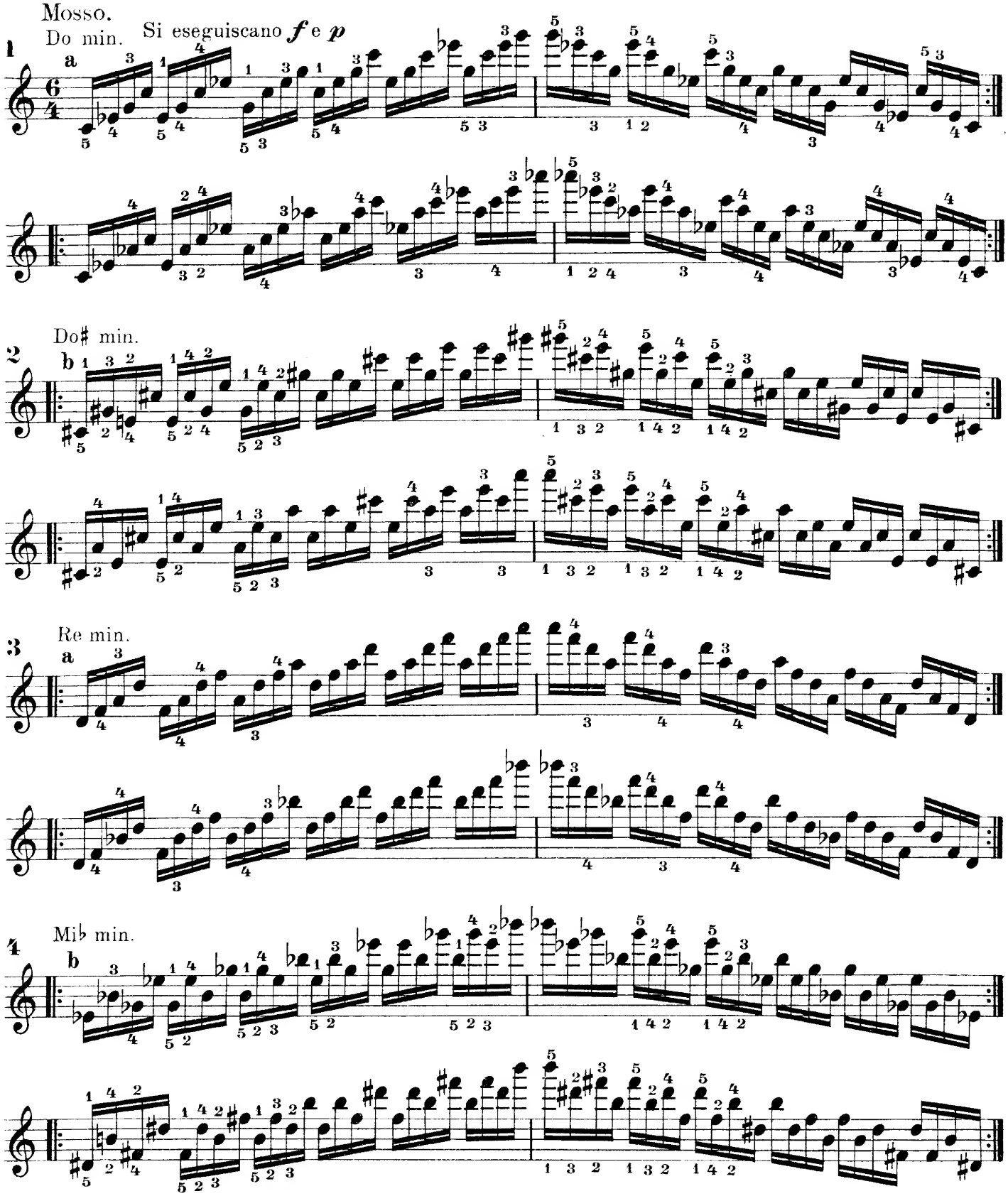


Lab magg.

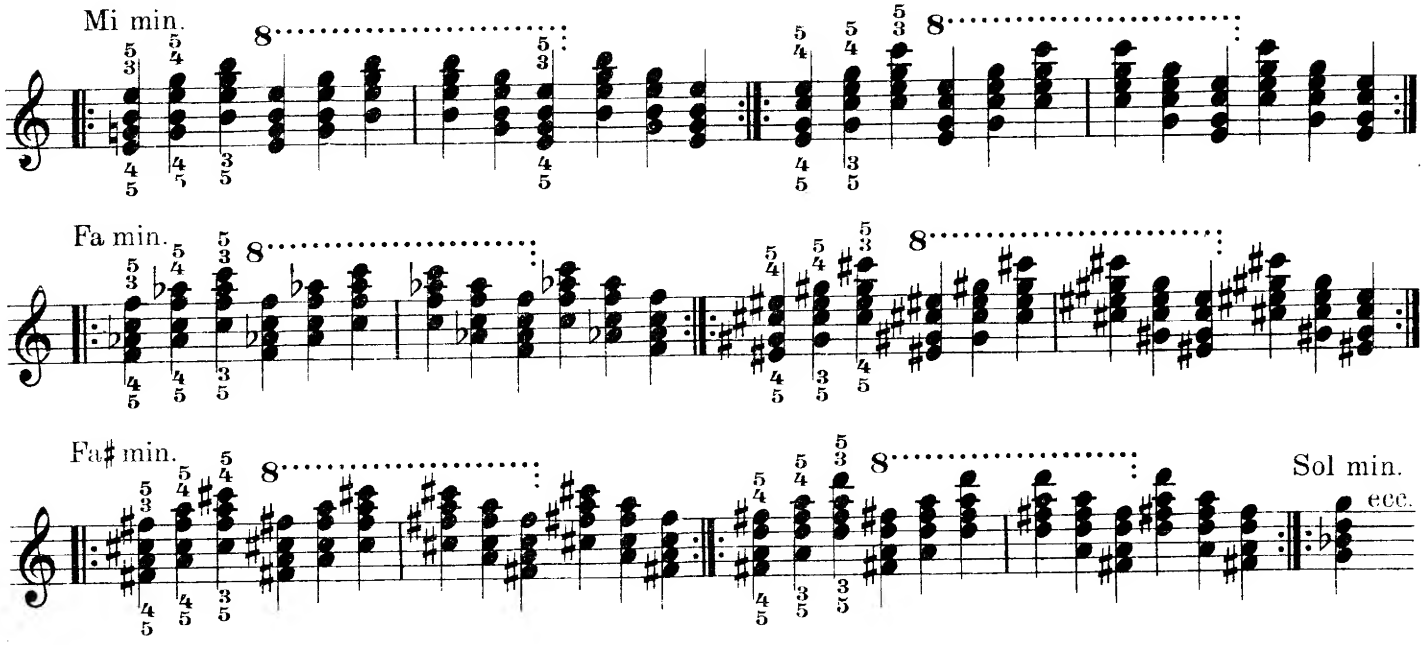



La magg.
Sib magg.
Si magg.

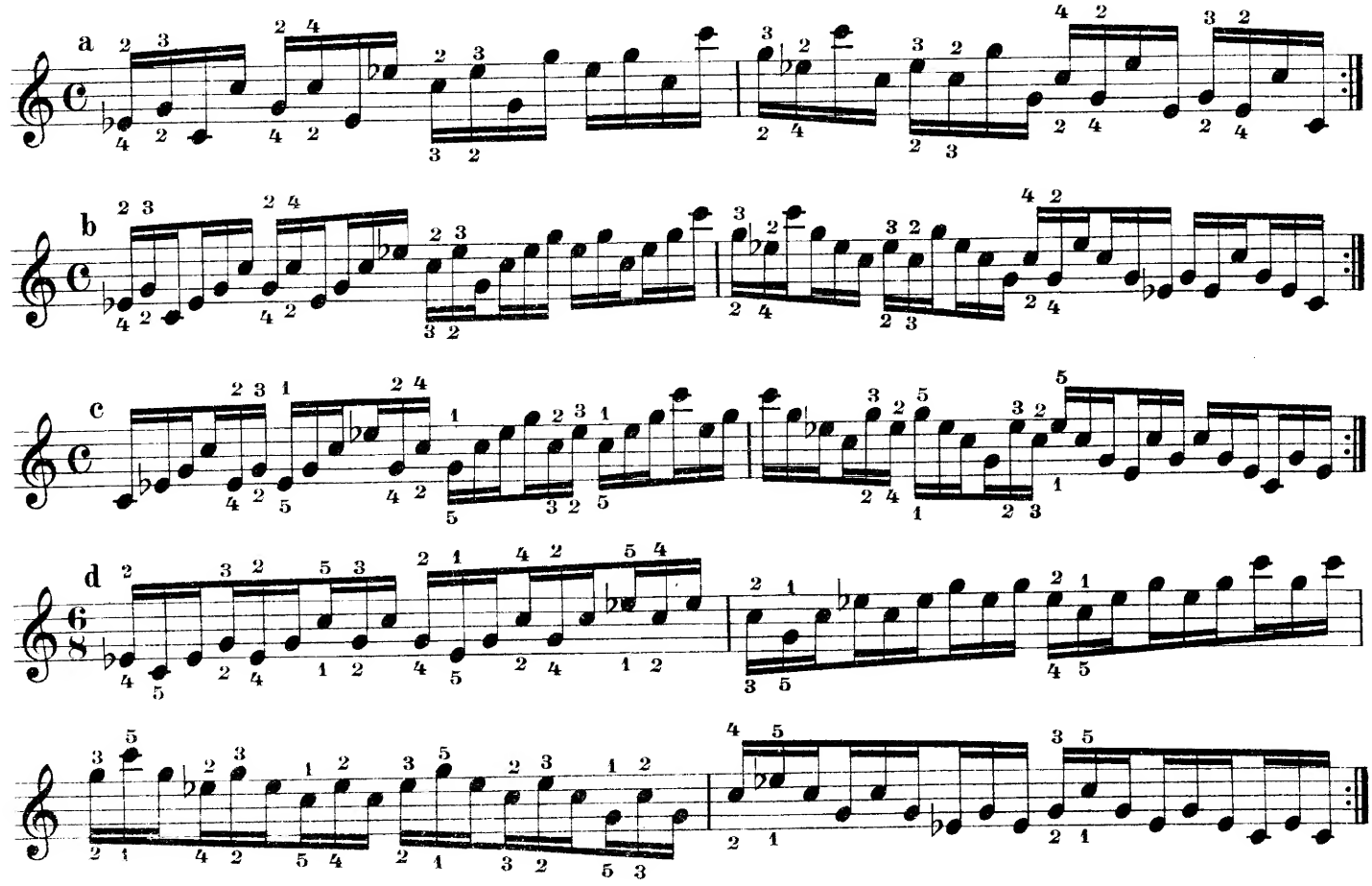
8. Accordi in forma d'arpeggi spezzati, per moto retto.



L'allievo può seguitare l'esercizio nelle forme a e b realizzando in arpeggio gli accordi qui sotto indicati a guisa di schema.



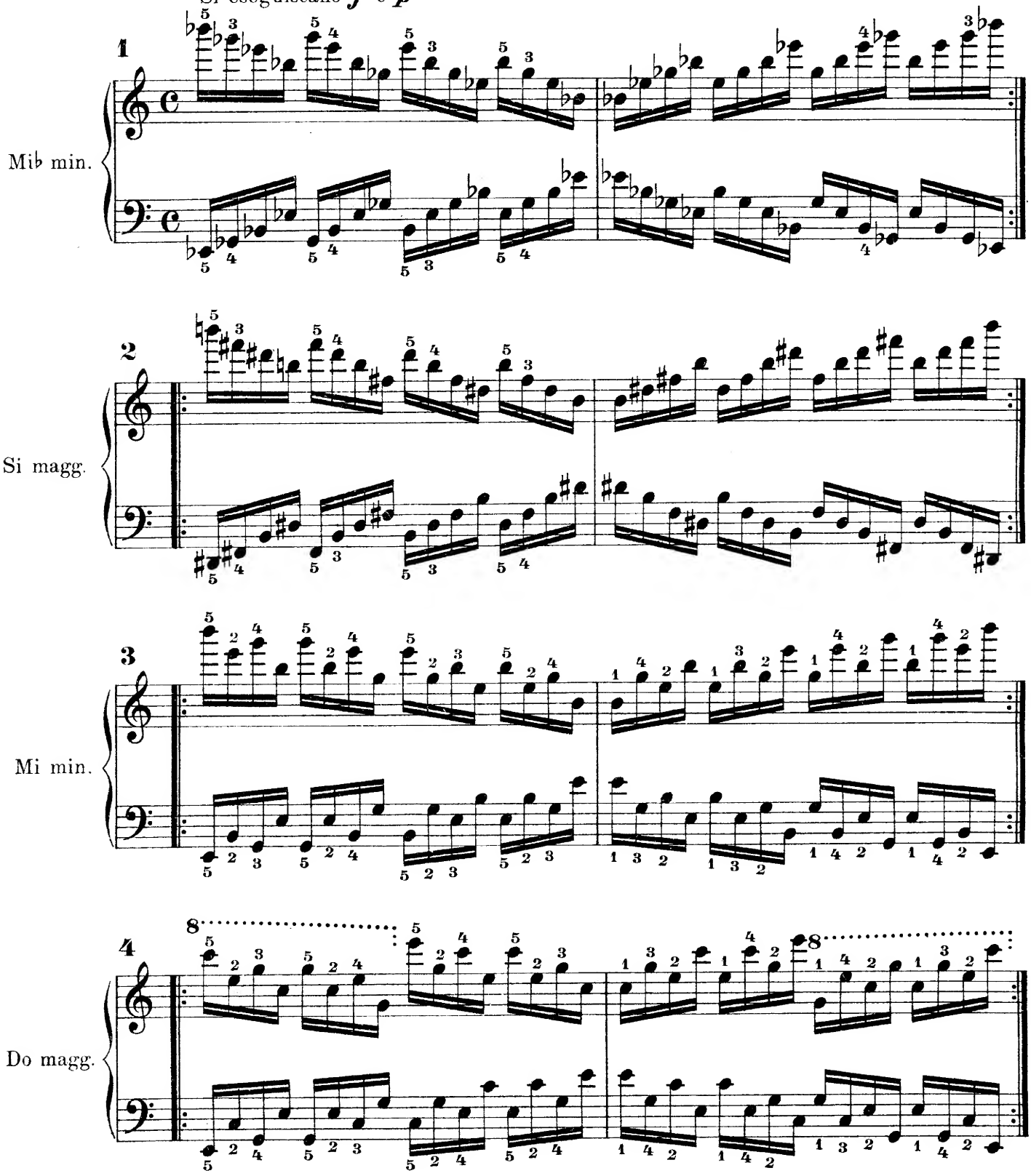
Con la guida dell' esercizio precedente, per ciò che riguarda la concatenazione degli accordi, l'allievo può esercitarsi anche nelle quattro forme date qui sotto a guisa d'esempio.



9. Accordi in forma d'arpeggi spezzati, per moto contrario.

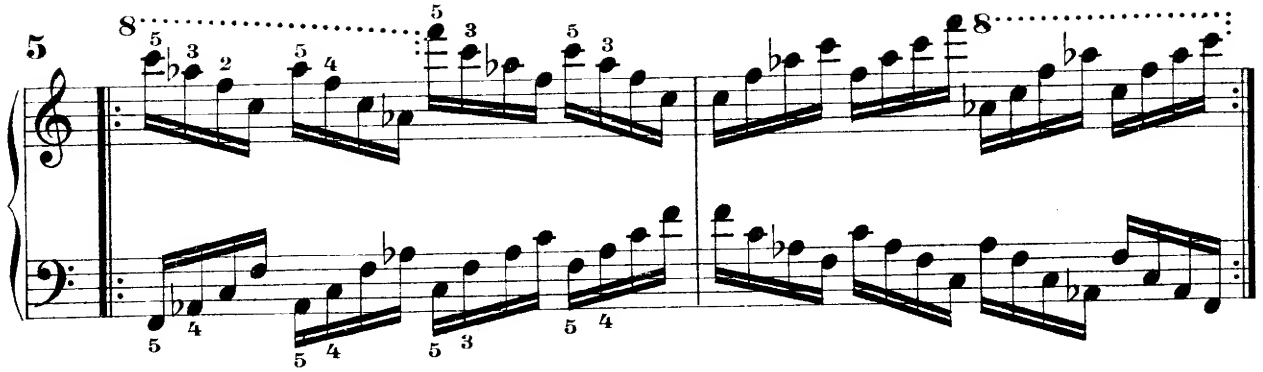
Mosso.

Si eseguiscano *f* e *p*



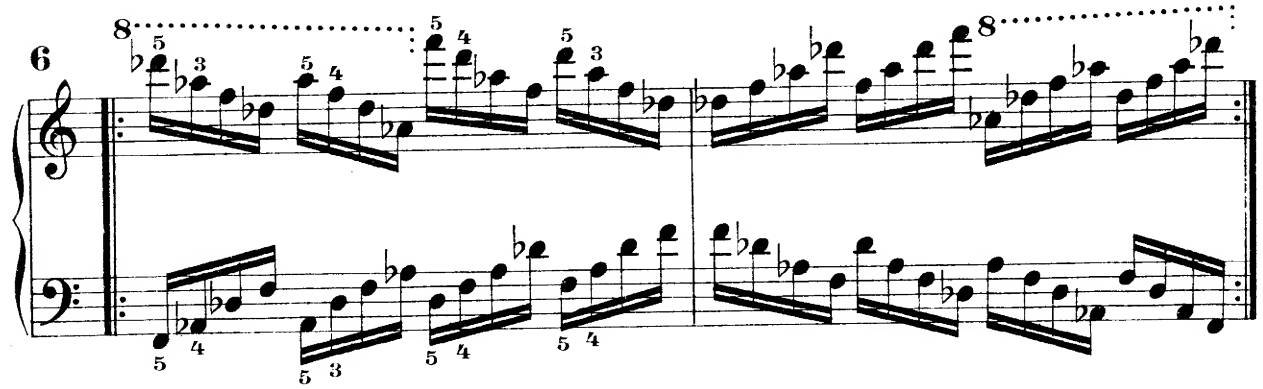
5

Fa min.



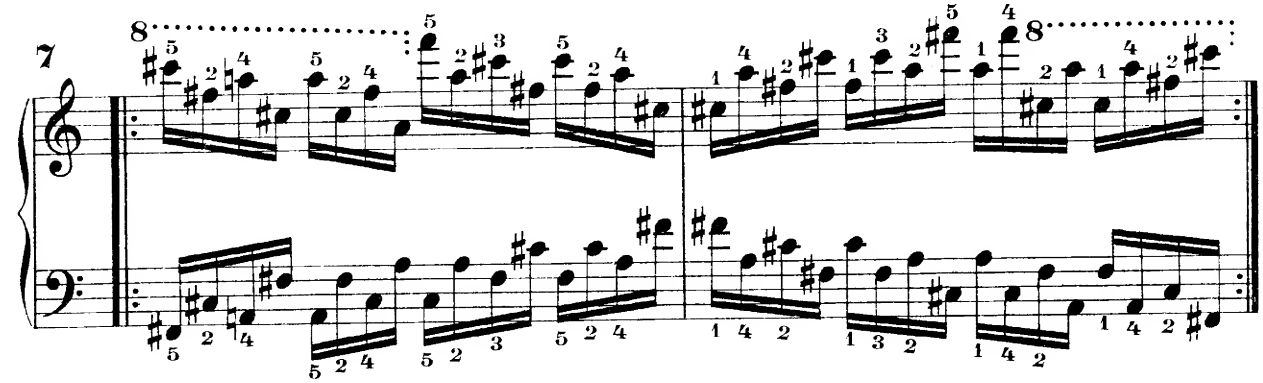
6

Reb magg.



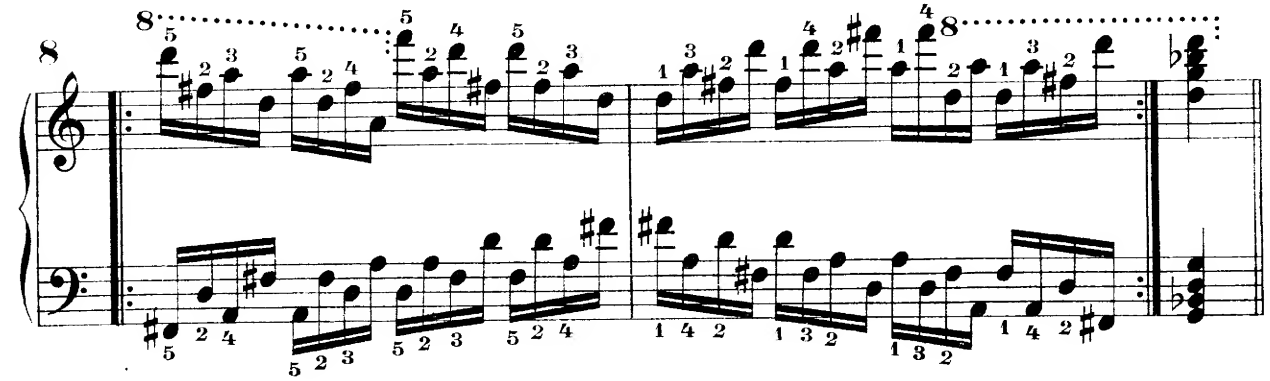
7

Fa♯ min.



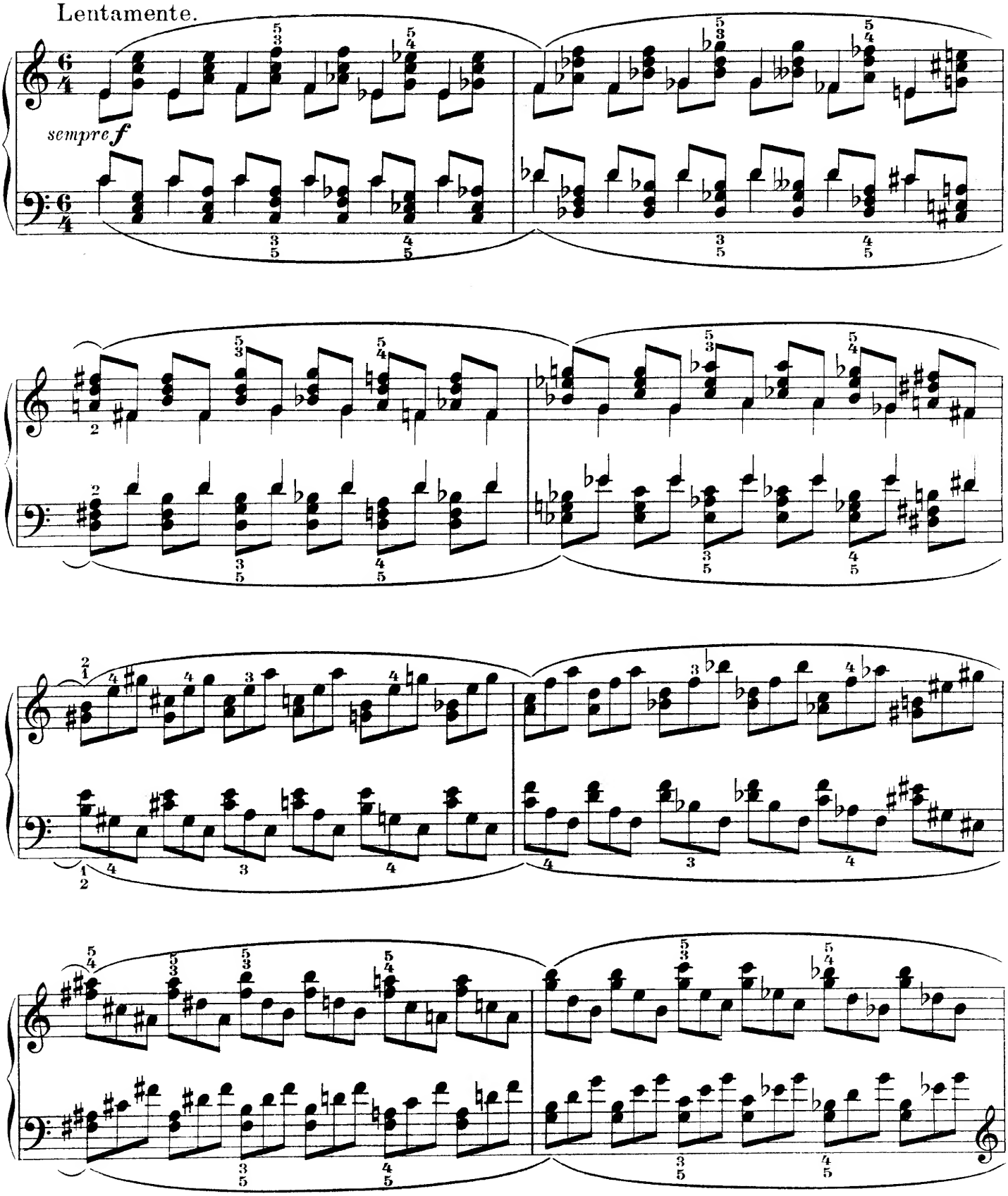
8

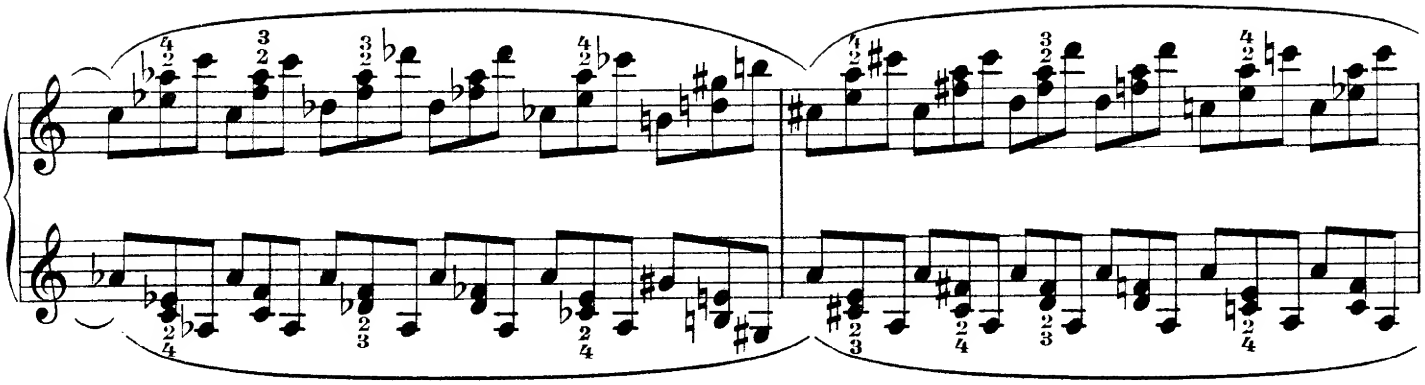
Re magg.

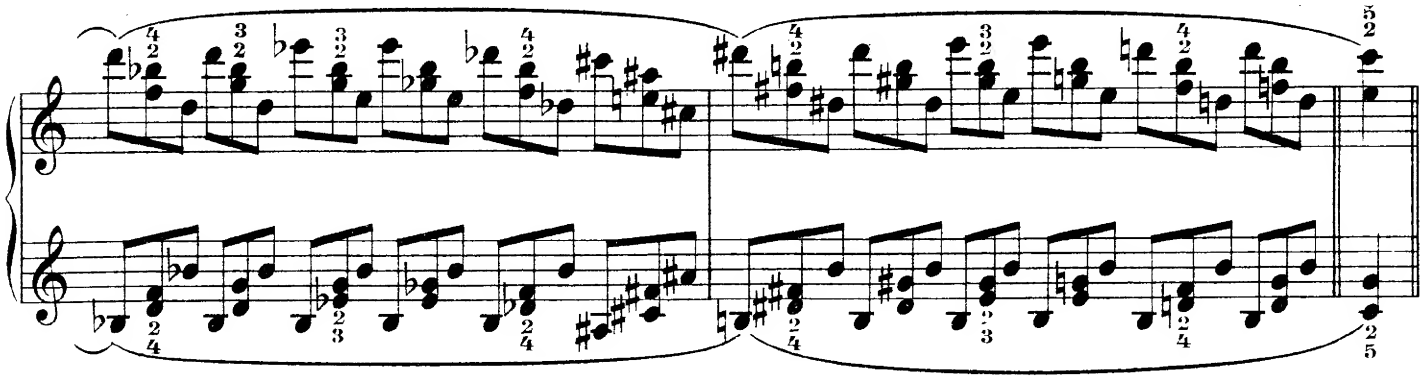


10. Esercizio d'arpeggi con note doppie.

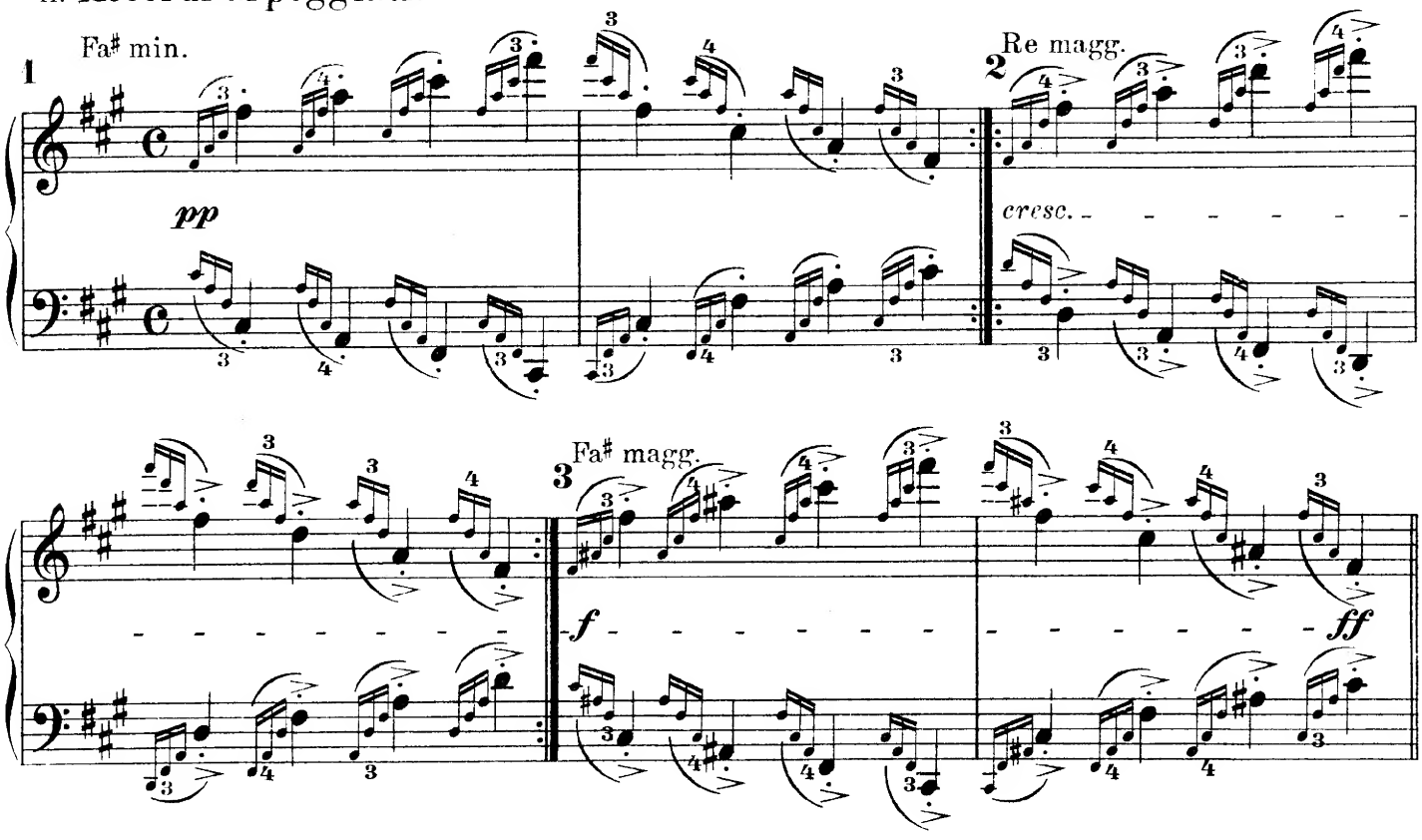
Lentamente.





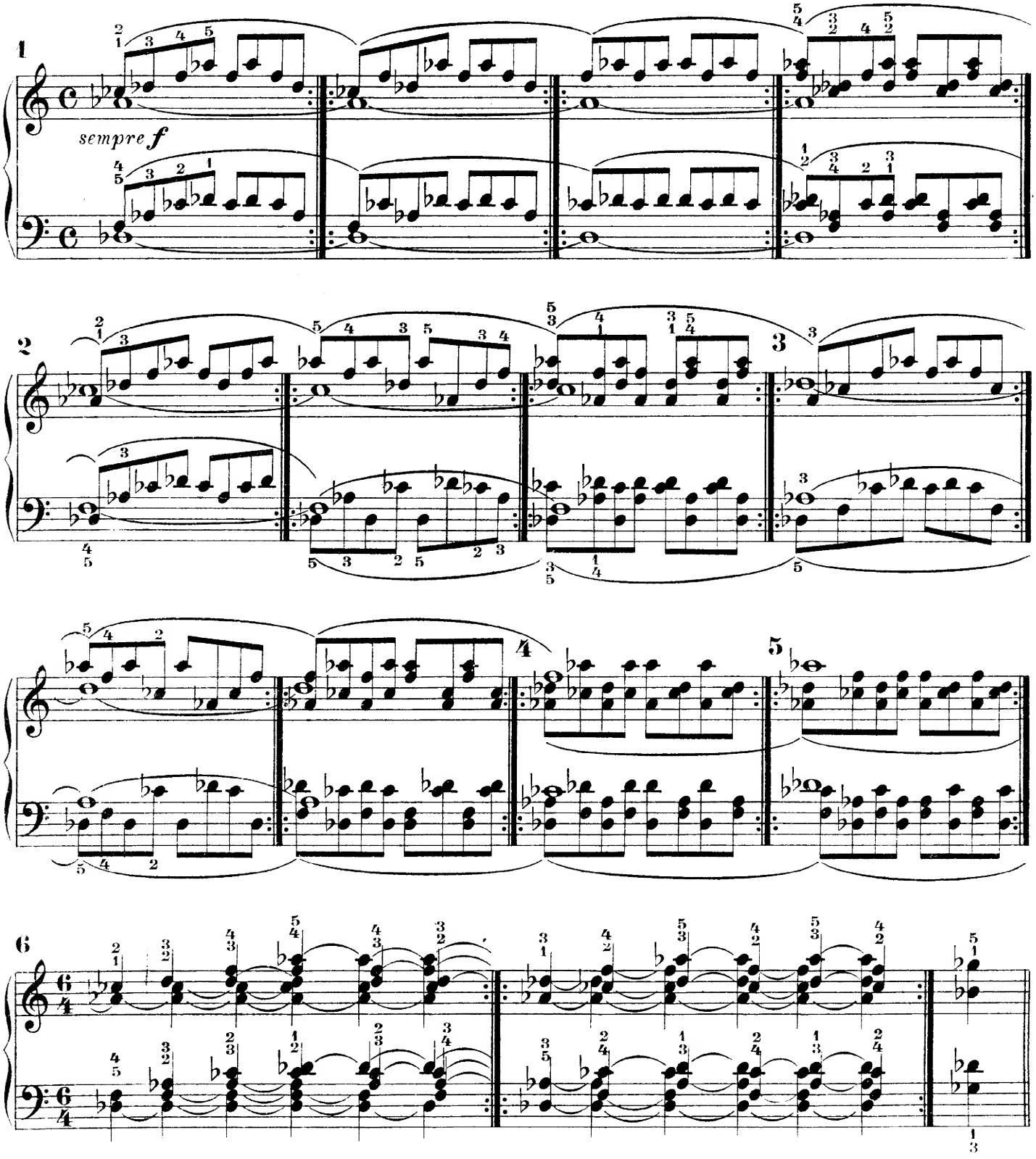


11. Accordi arpeggiati.



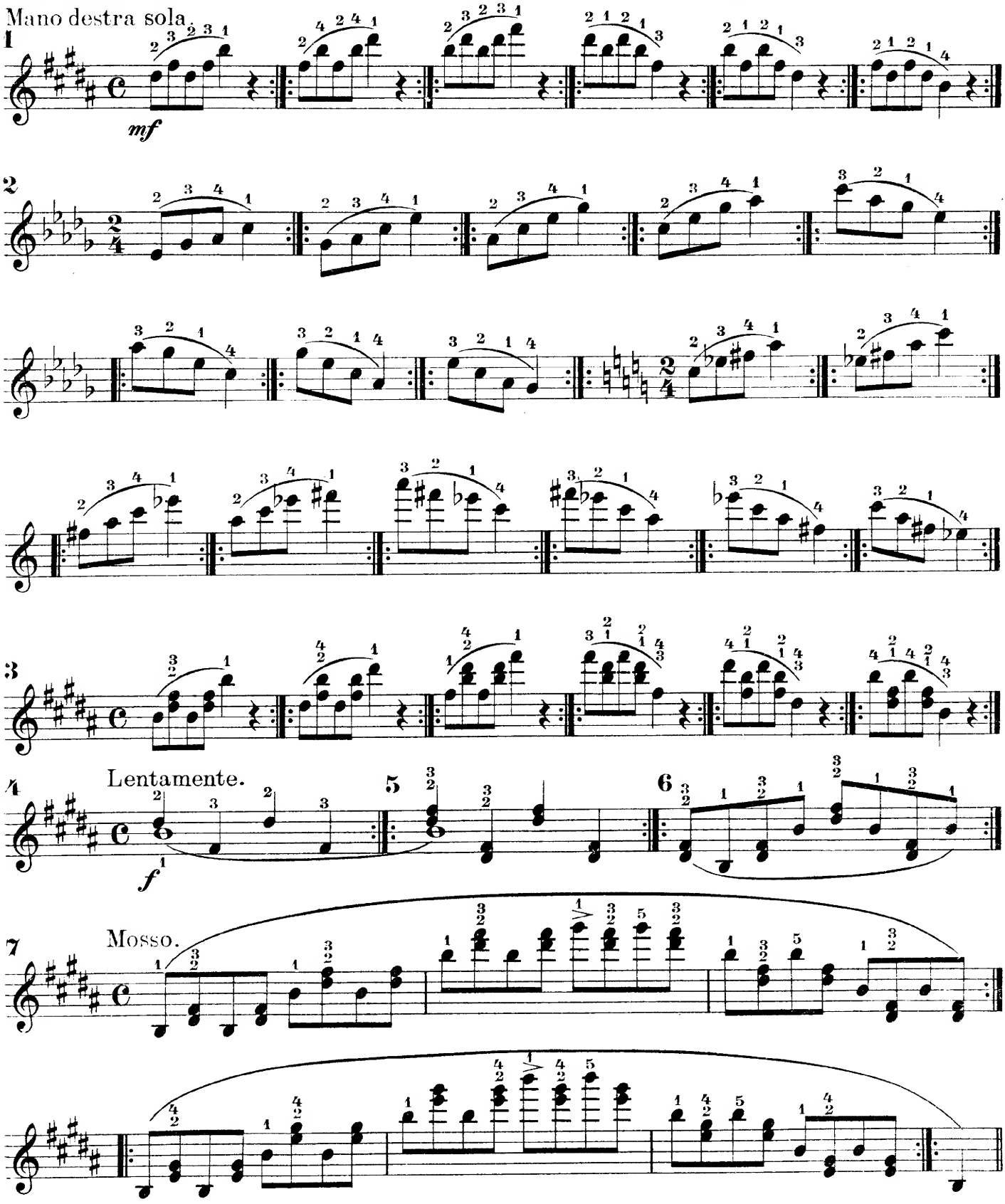
PARTE SECONDA.

12. Preparazione agli accordi di quattro suoni disposti in forma d'arpeggio.

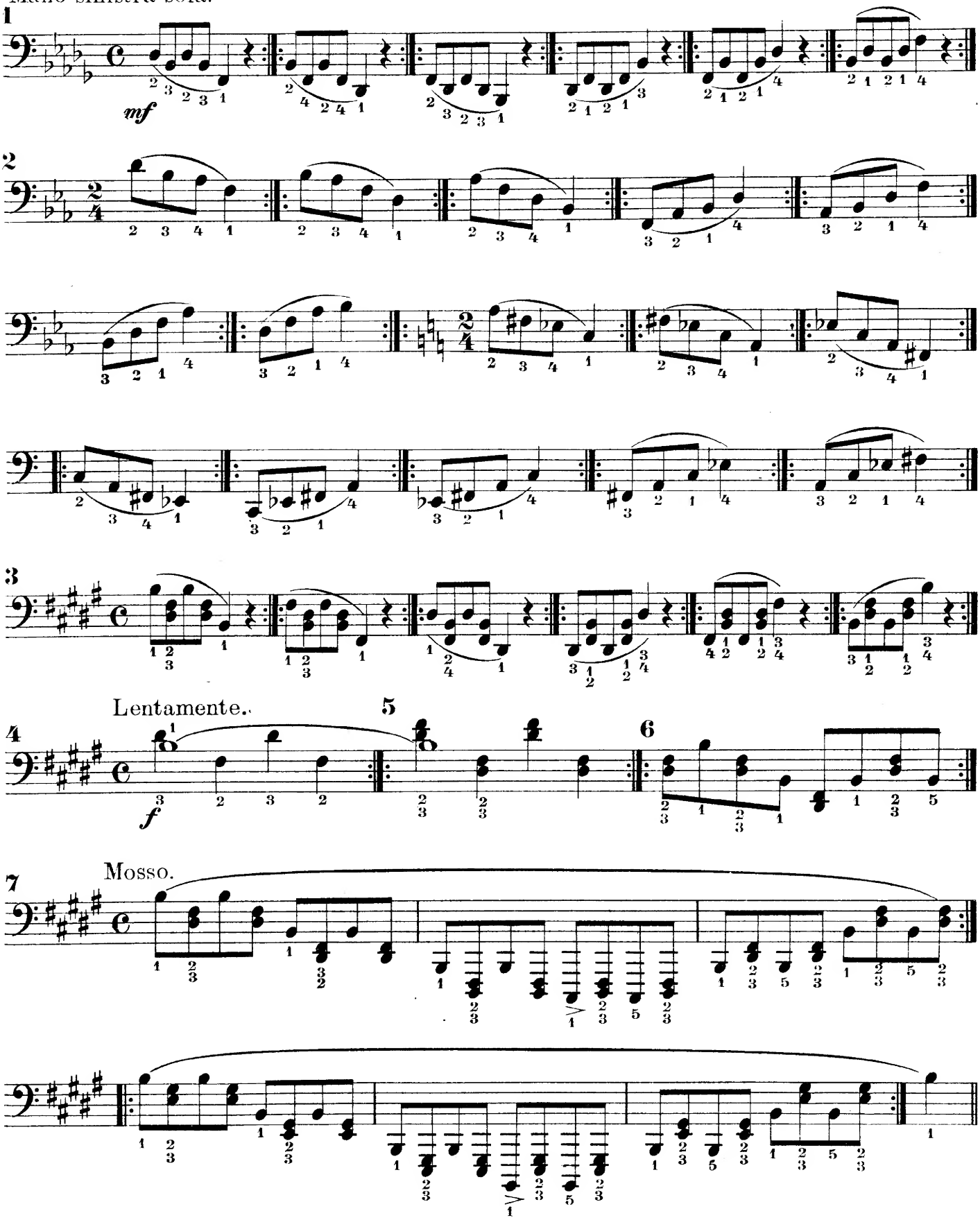


13. Esercizi preparatori agli arpeggi di più ottave.

Si cominci a studiare questo esercizio con un movimento moderato, poi si acceleri.

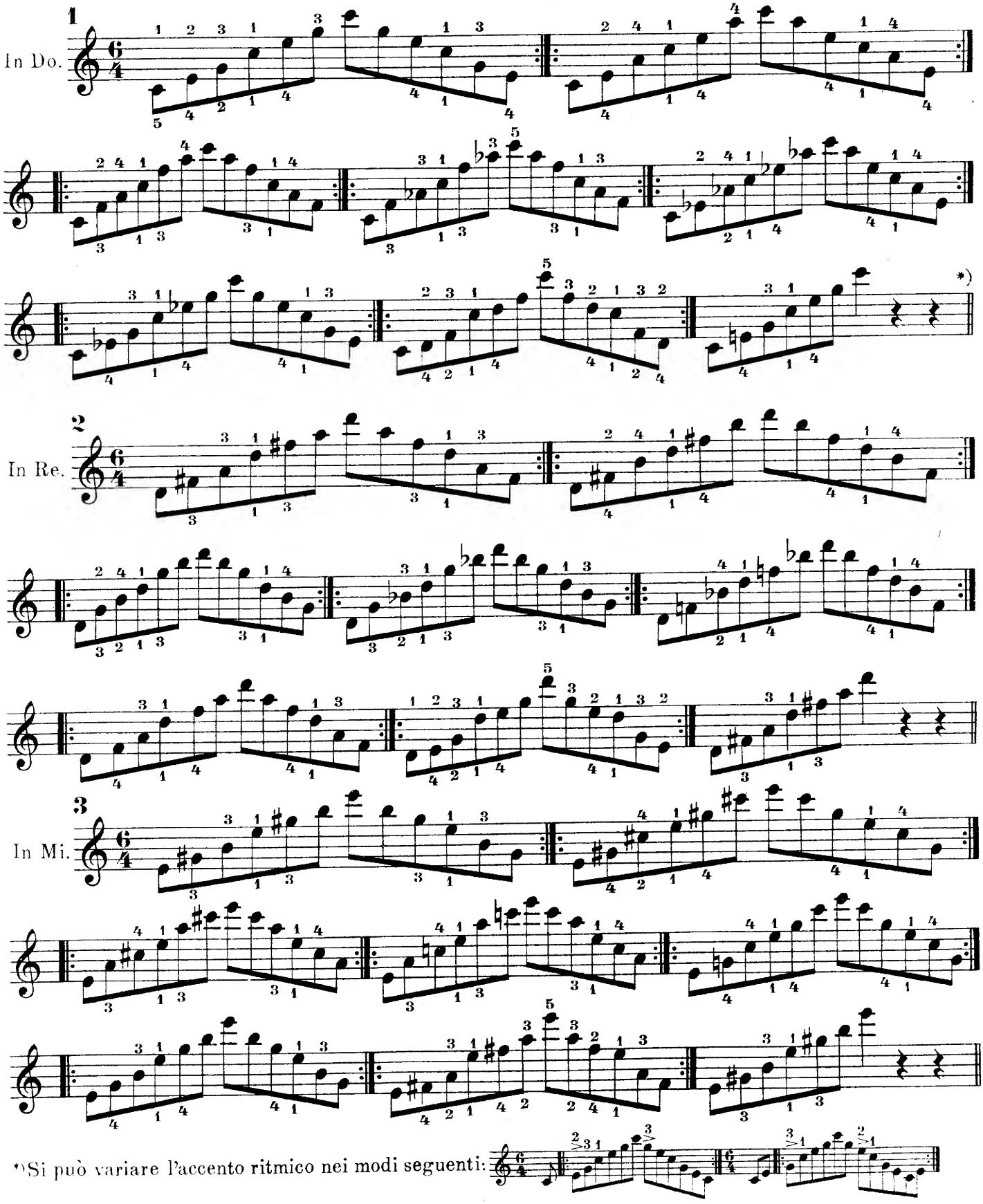


Mano sinistra sola.

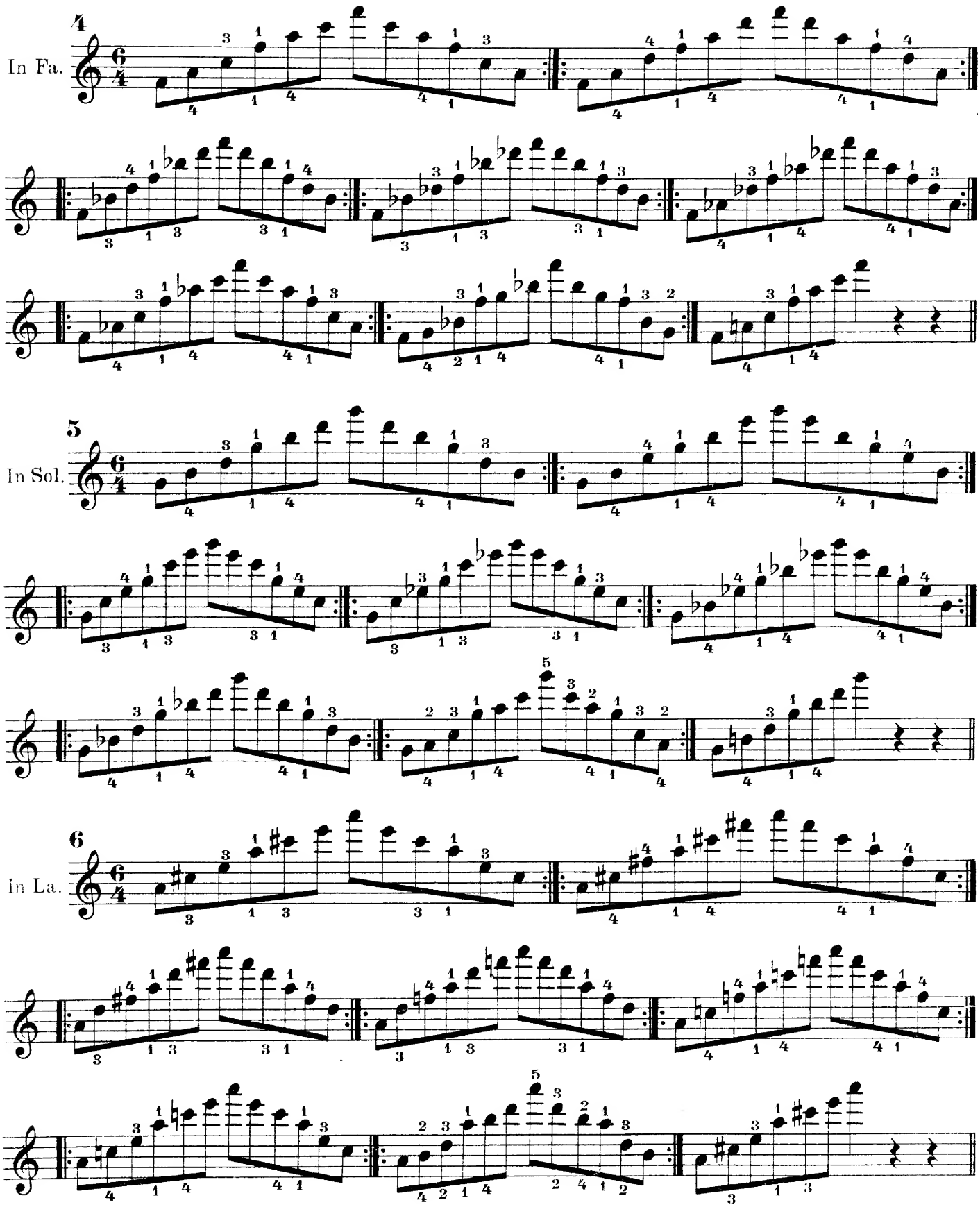


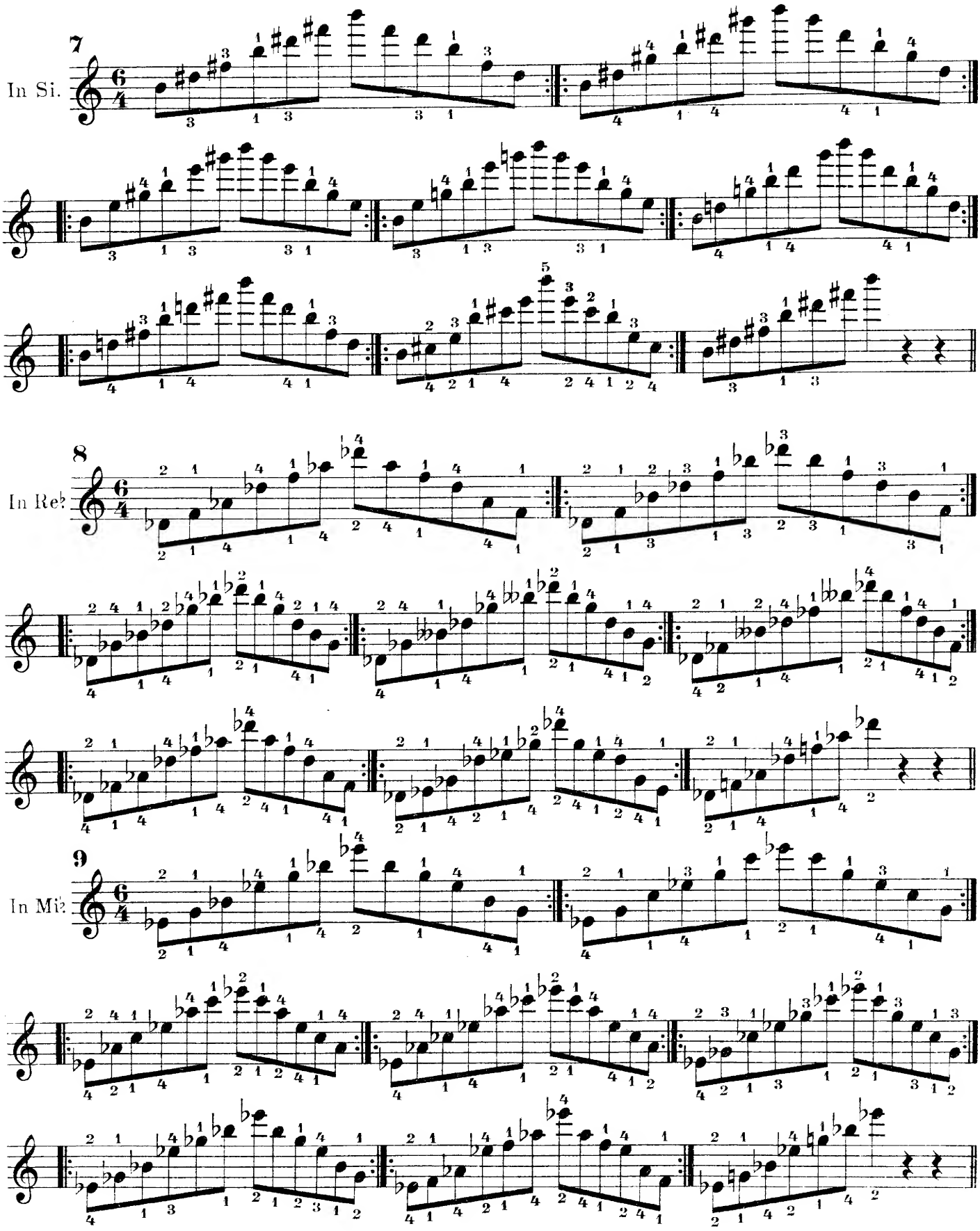
11. Arpeggi di due ottave, in tutti i toni, per moto retto.

Si eseguiscano *f*, *p* e *pp*; legato, non troppo legato, ed anche staccato. Il ritmo in sei quarti.



*) Si può variare l'accento ritmico nei modi seguenti:


4
In Fa.
5
In Sol.
6
In La.


7
In Si.
8
In Re♭
9
In Mi♭

10

In Sol♭

11

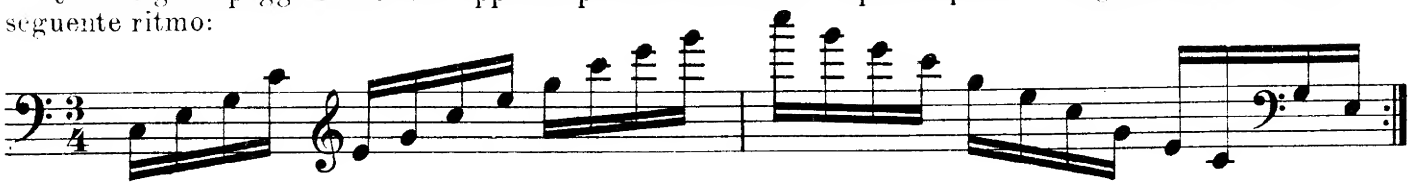
In La♭

12

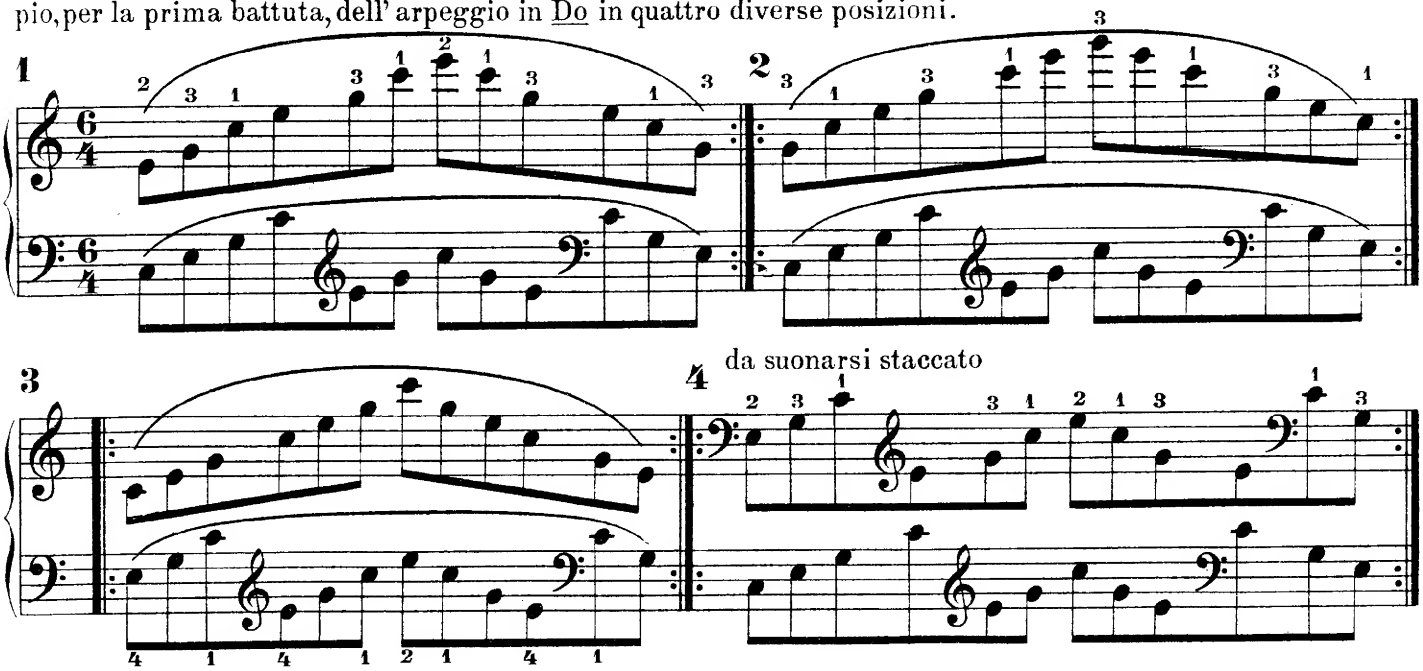
In Si♭

N. B. Dopo questo paragrafo crediamo sia opportuno di far cominciare all' allievo lo studio delle Note Doppie (Libro IV).

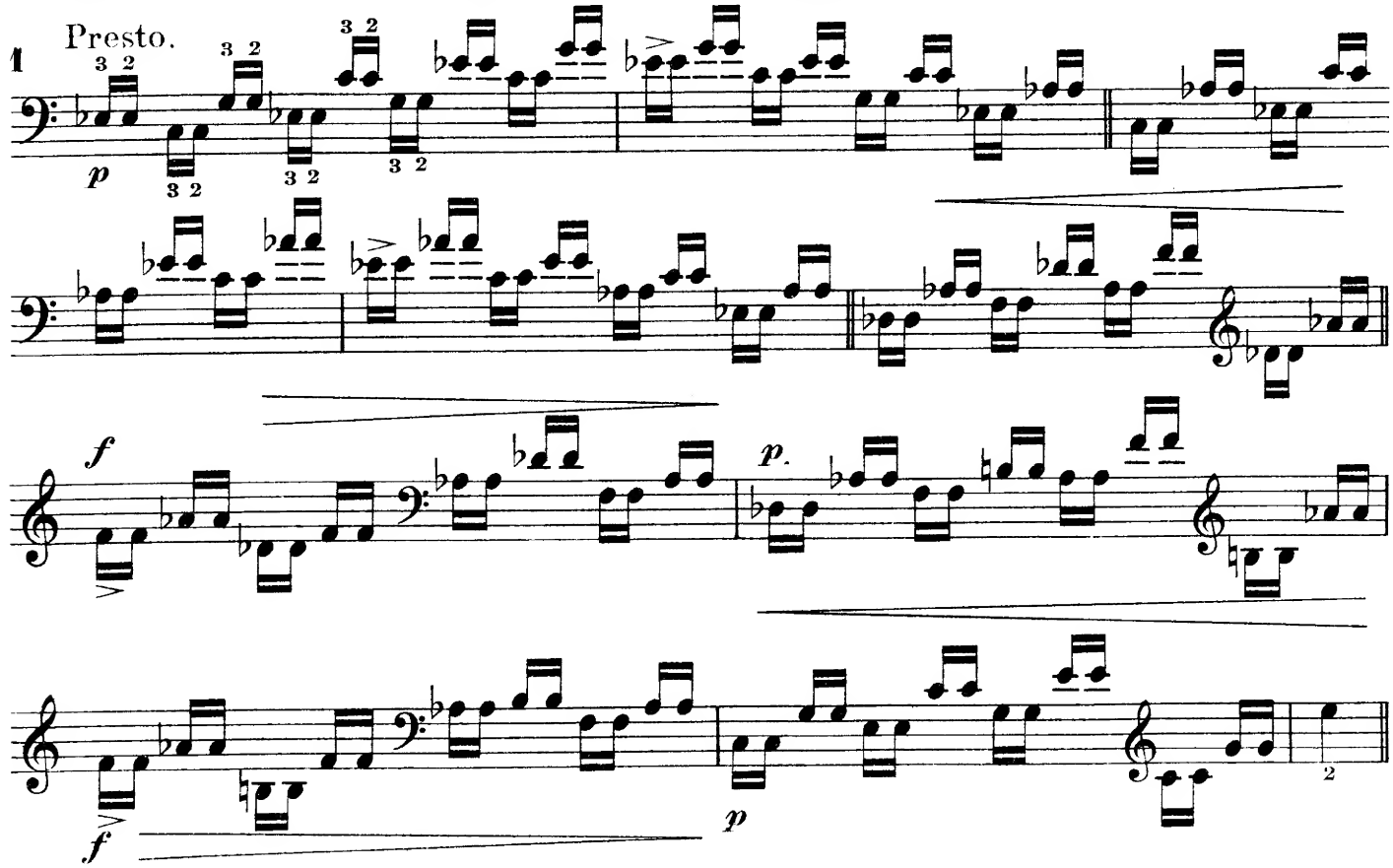
Quando gli arpeggi si saranno appressi per bene l'allievo li ripeterà per una lunghezza di tre ottave col seguente ritmo:



Si consiglia d'esercitarsi eseguendo gli arpeggi oltrechè all'ottava anche in altre posizioni. Diamo l'esempio, per la prima battuta, dell' arpeggio in Do in quattro diverse posizioni.



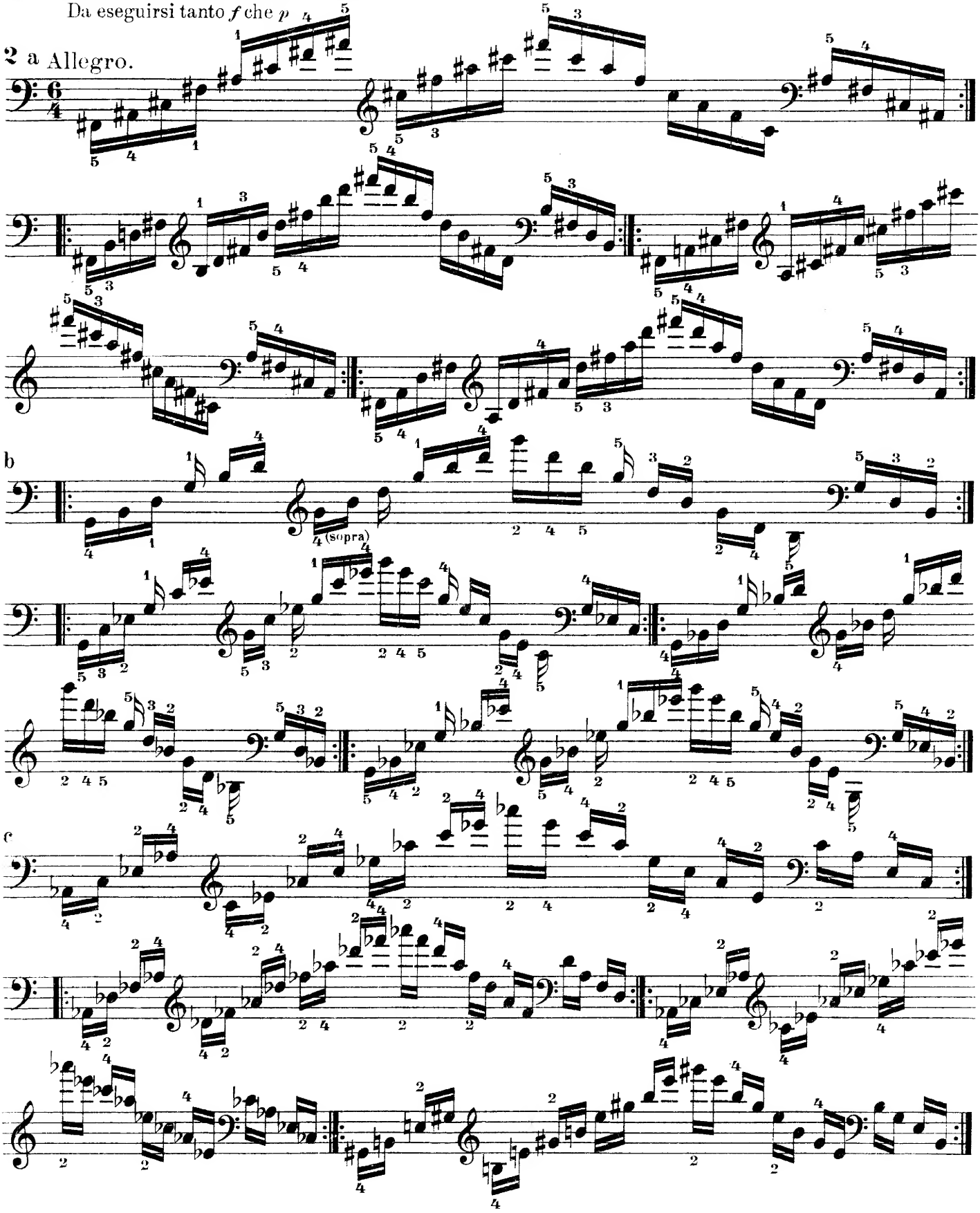
15. Esercizi a mani alternate in forma d'arpeggio.

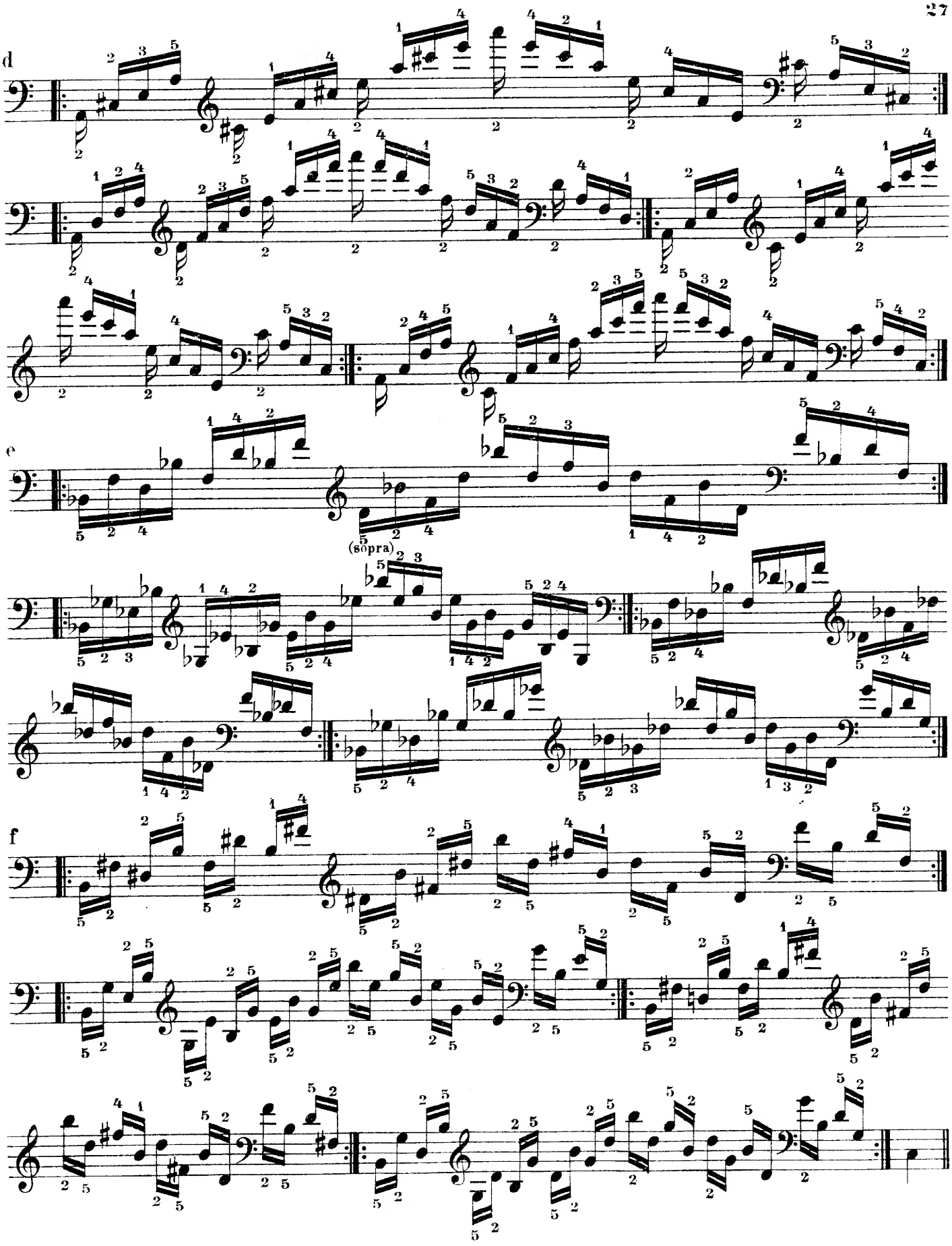


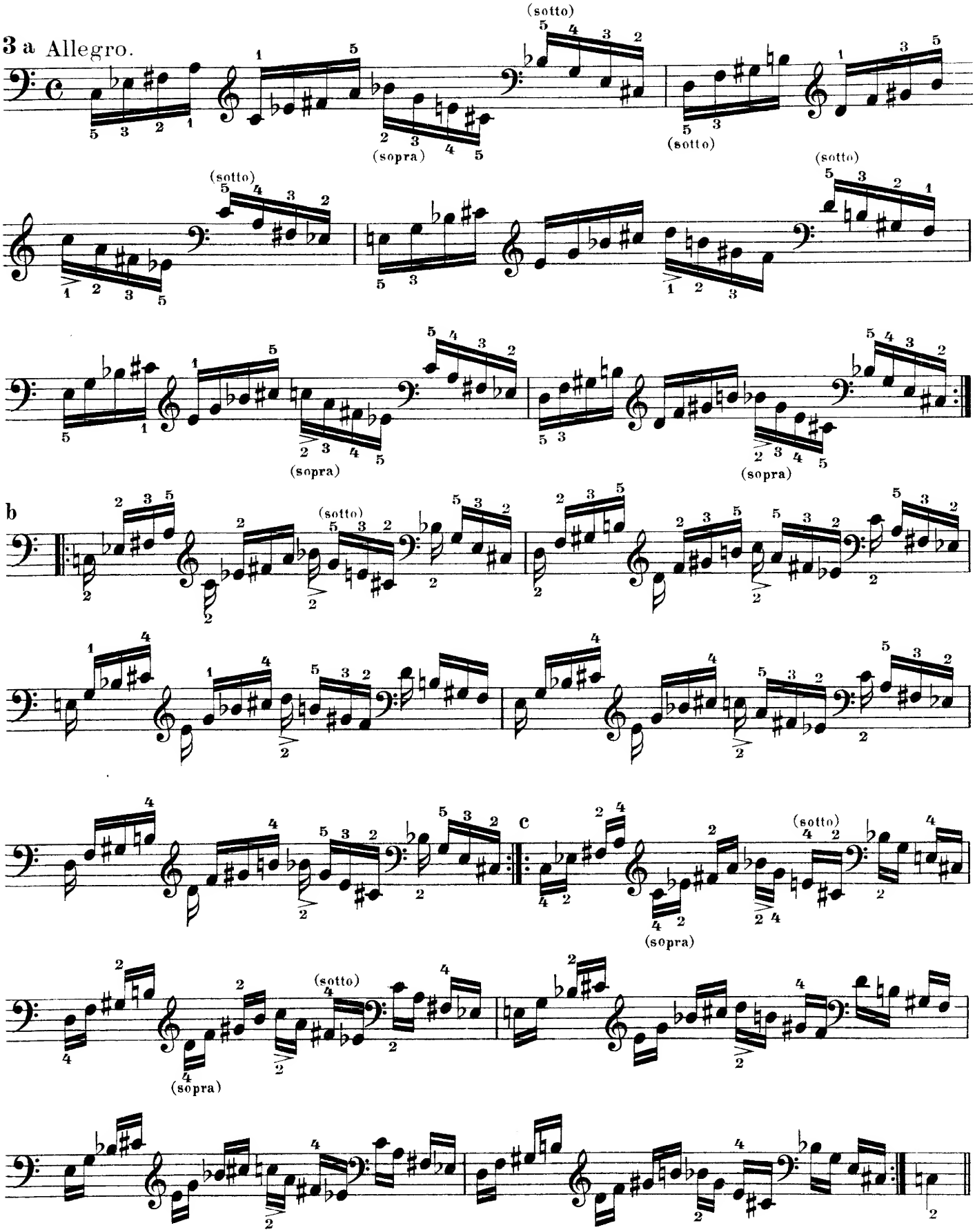
Nelle diverse forme d'arpeggio a mani alternate segnate con le lettere a, b, c, d, e, f è necessario mantenere costantemente lo stesso accento ritmico.

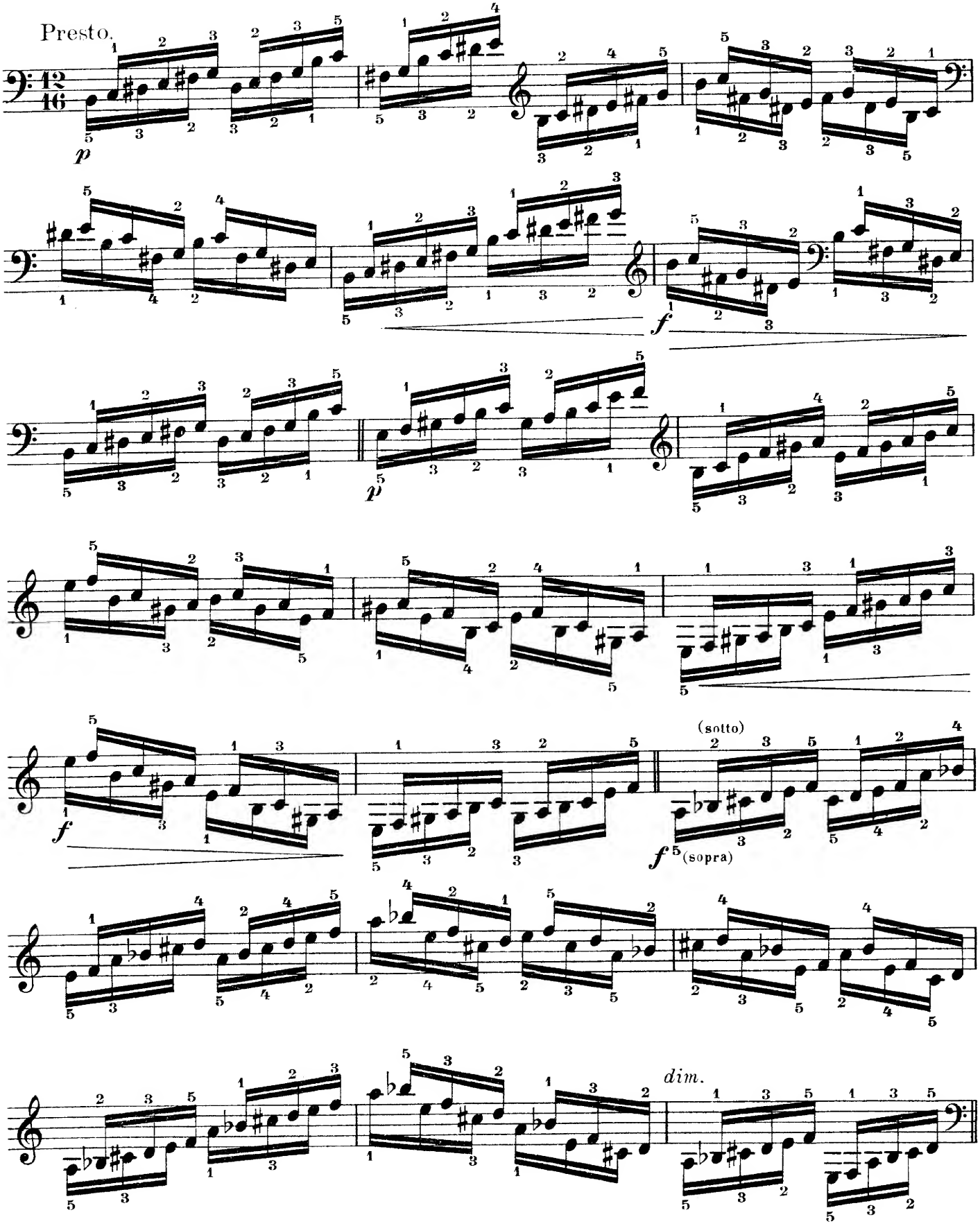
Da eseguirsi tanto *f* che *p*

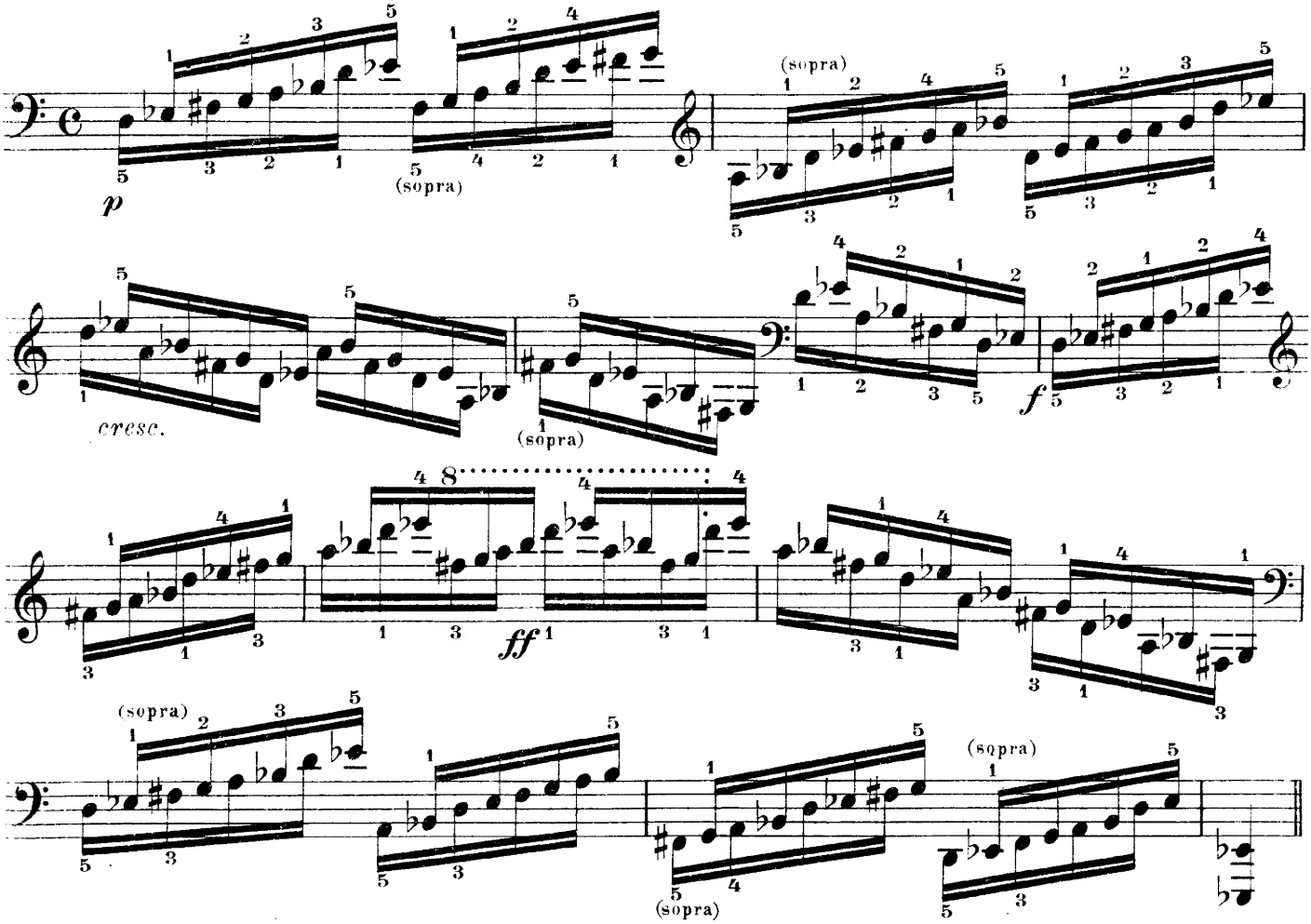
2 a Allegro.




d
e
(sopra)
f

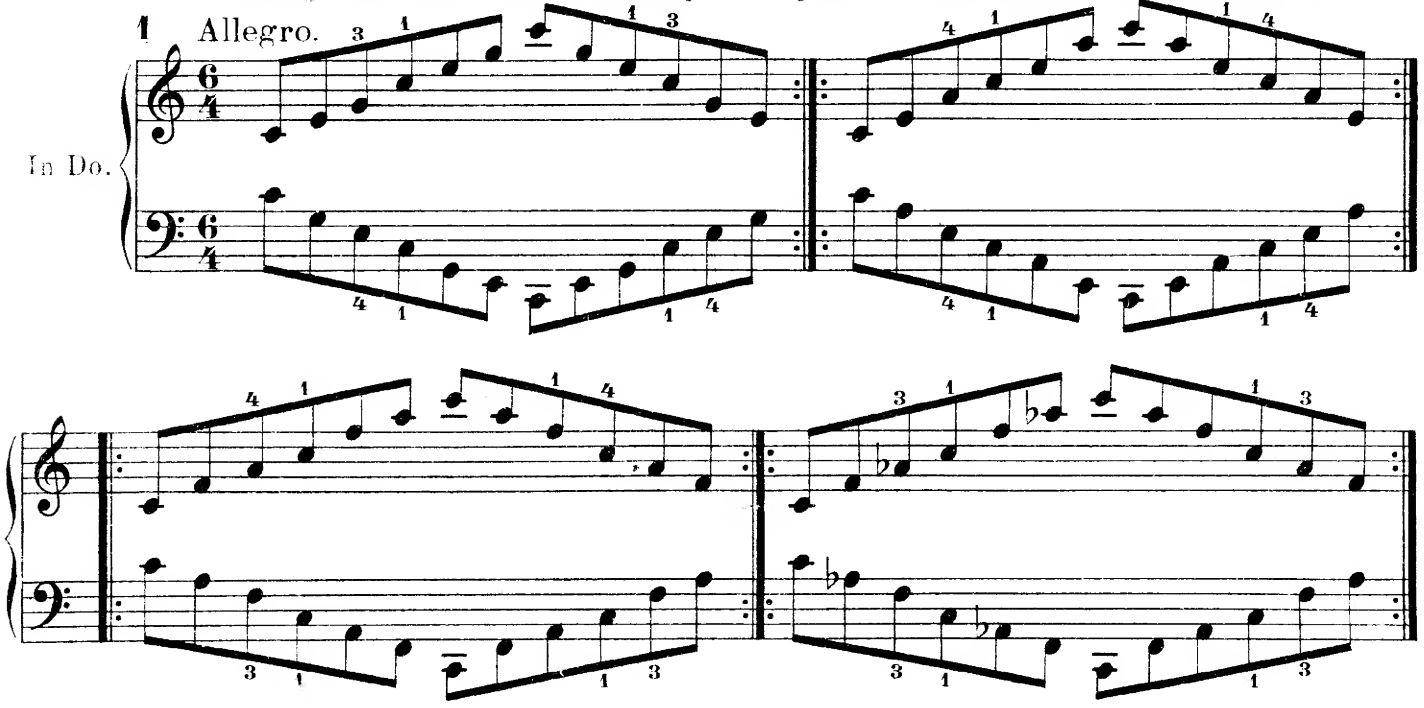

3 a Allegro.
(sotto)
(sopra)
(sotto)
(sotto)
(sopra)
(sotto)
(sopra)
b
(sotto)
c
(sotto)
(sopra)
(sotto)
(sopra)

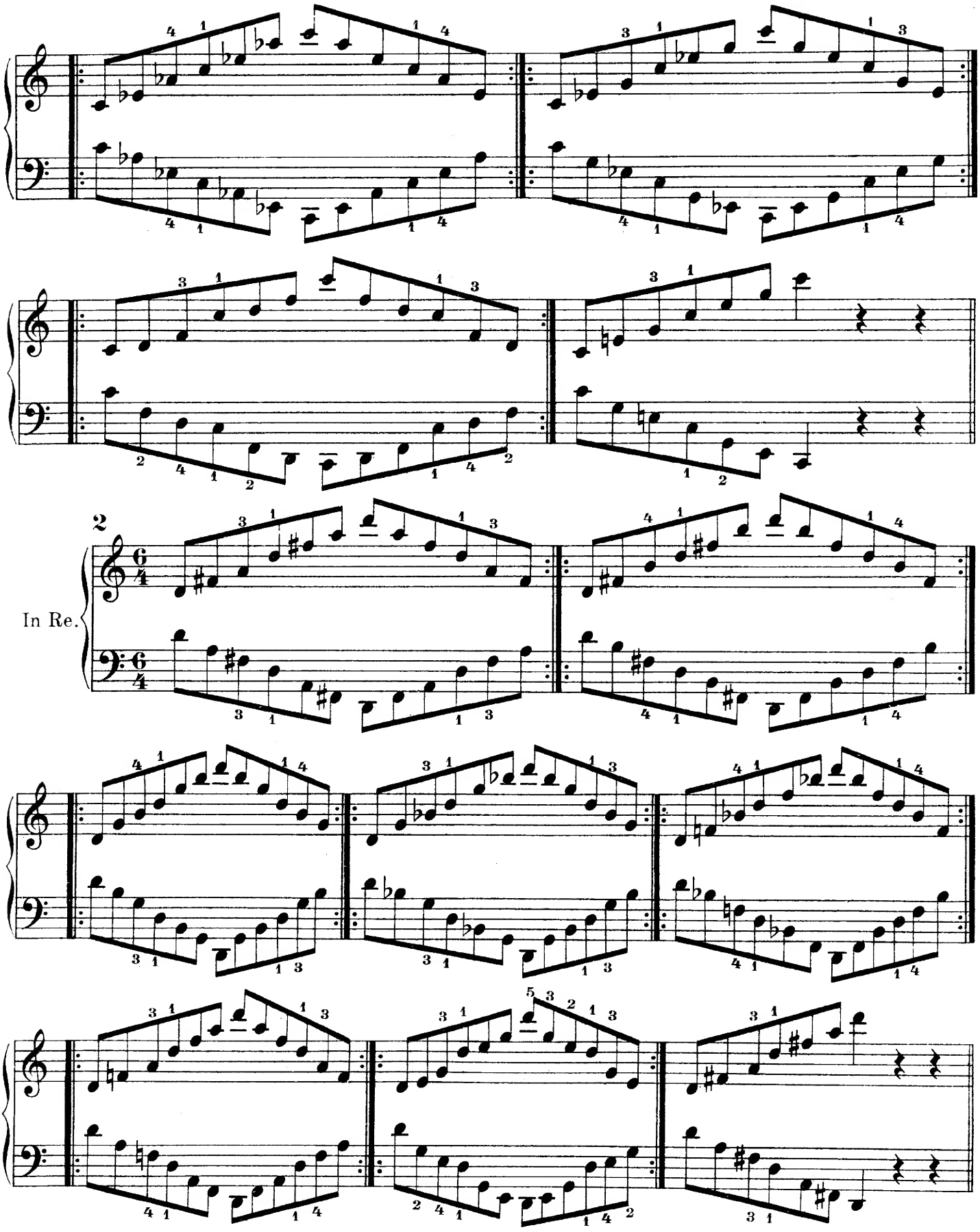

Presto.
12/16
p
f
p
f
(sotto)
f
(sopra)
dim.

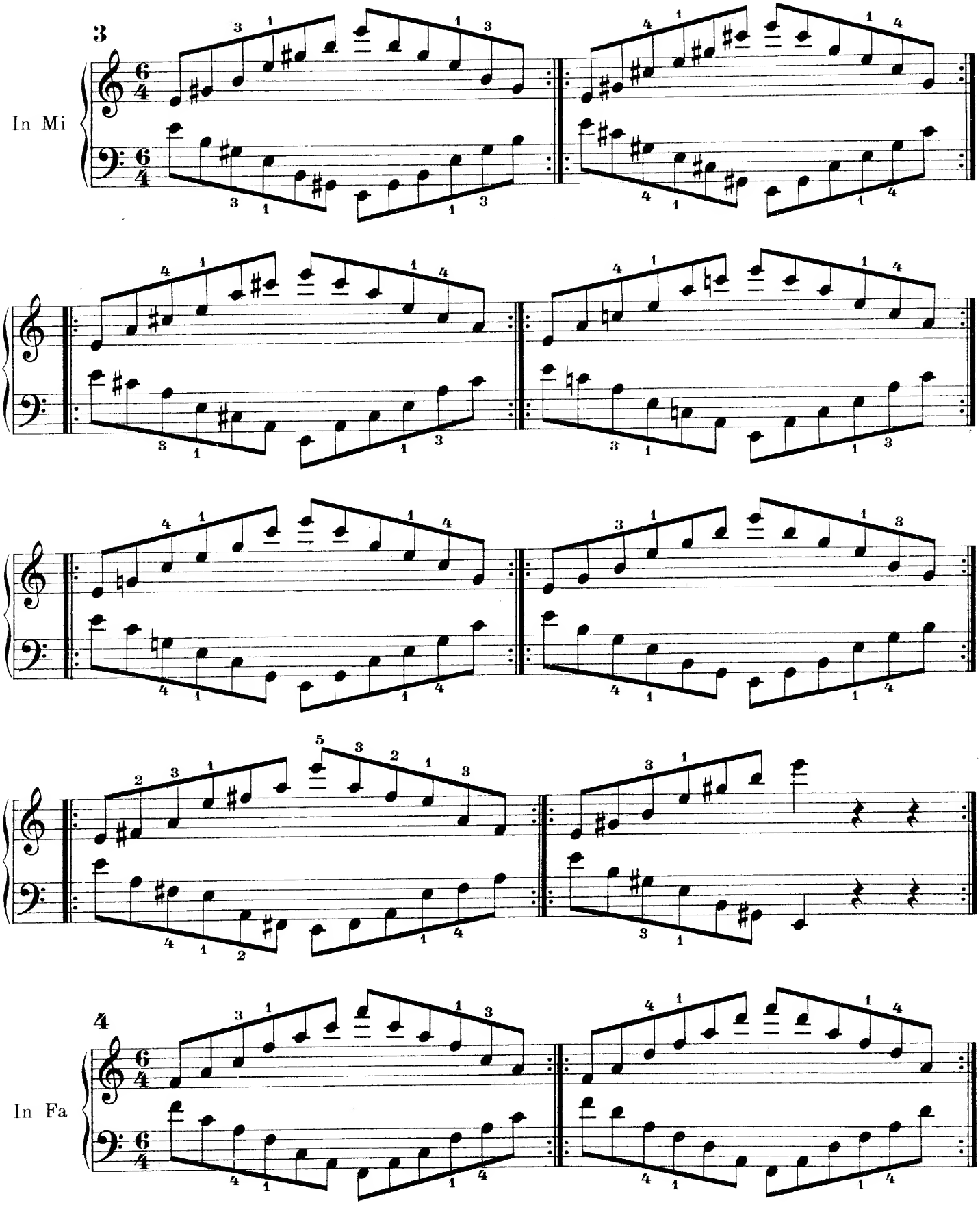


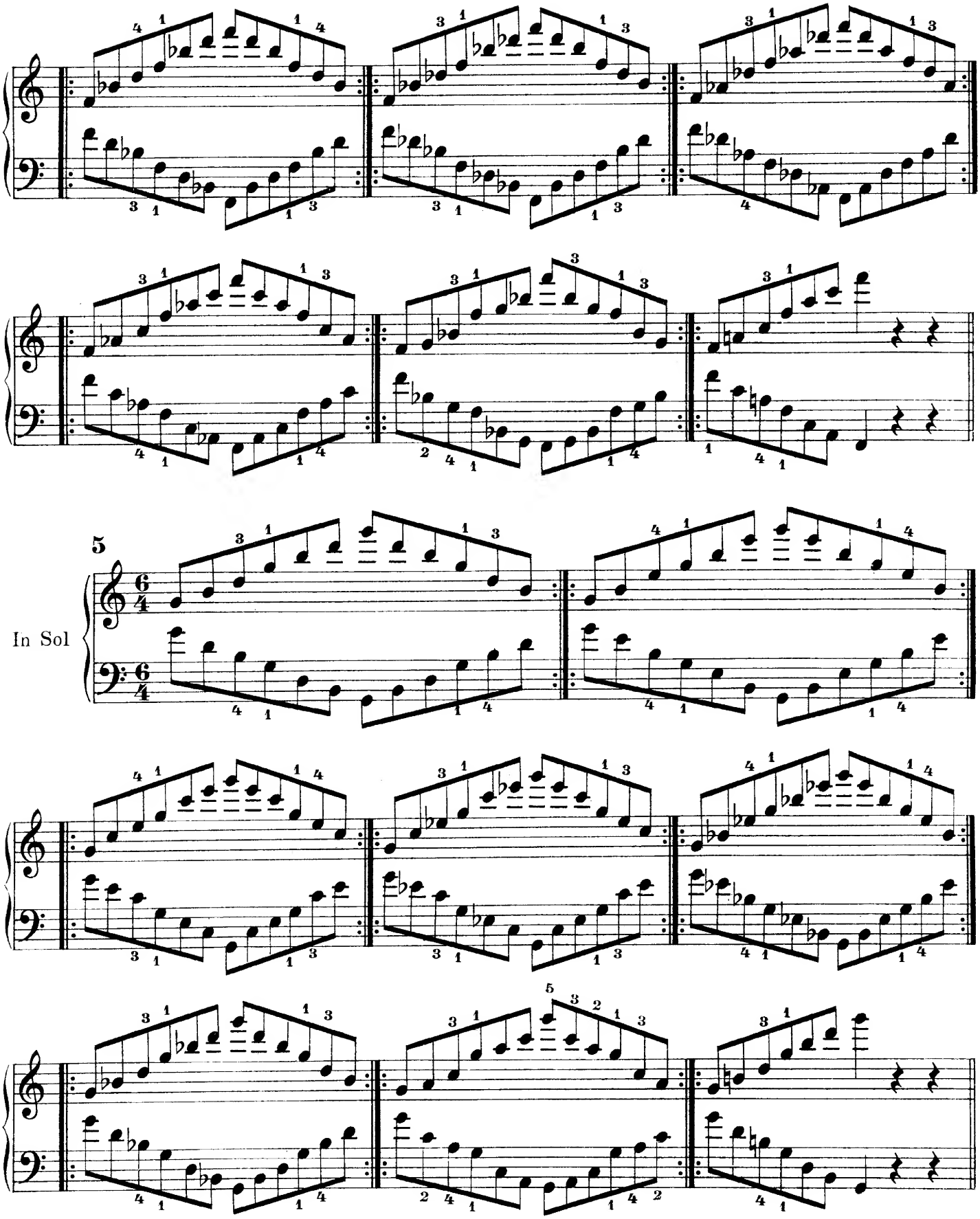
16. Arpeggi di due ottave per moto contrario.

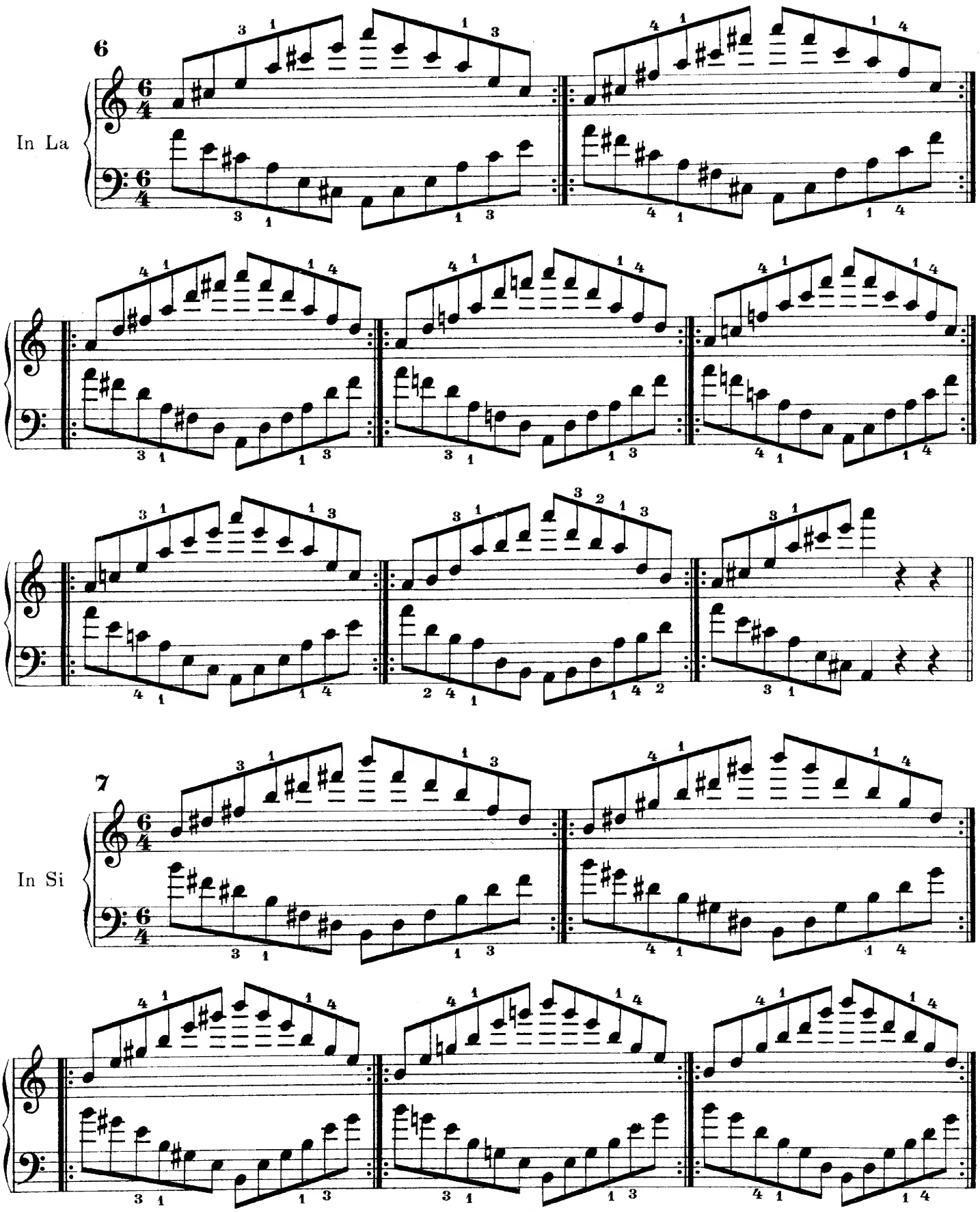
Si eseguiscano (come è stato indicato per gli arpeggi in moto retto) con vario colore e tocco.

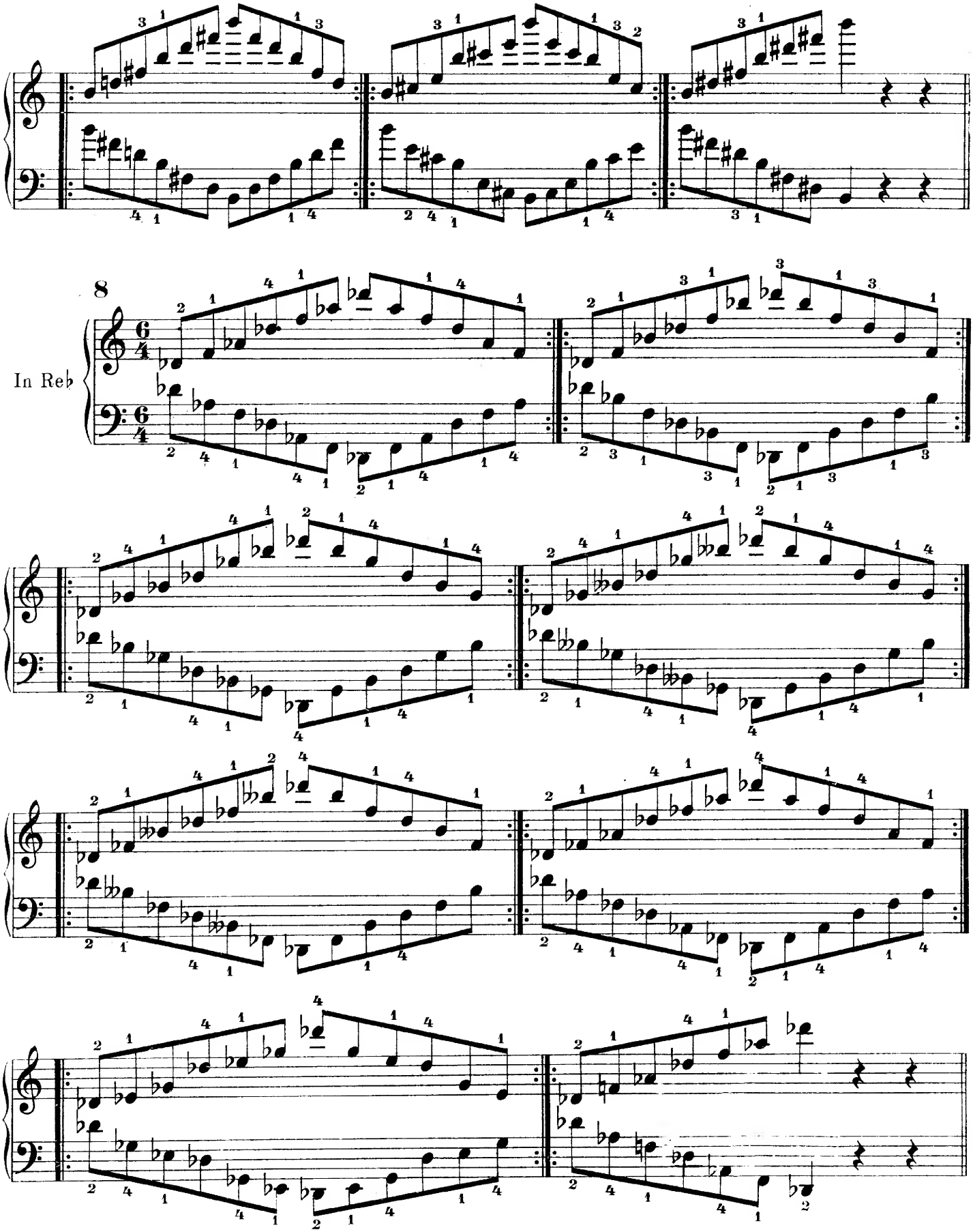


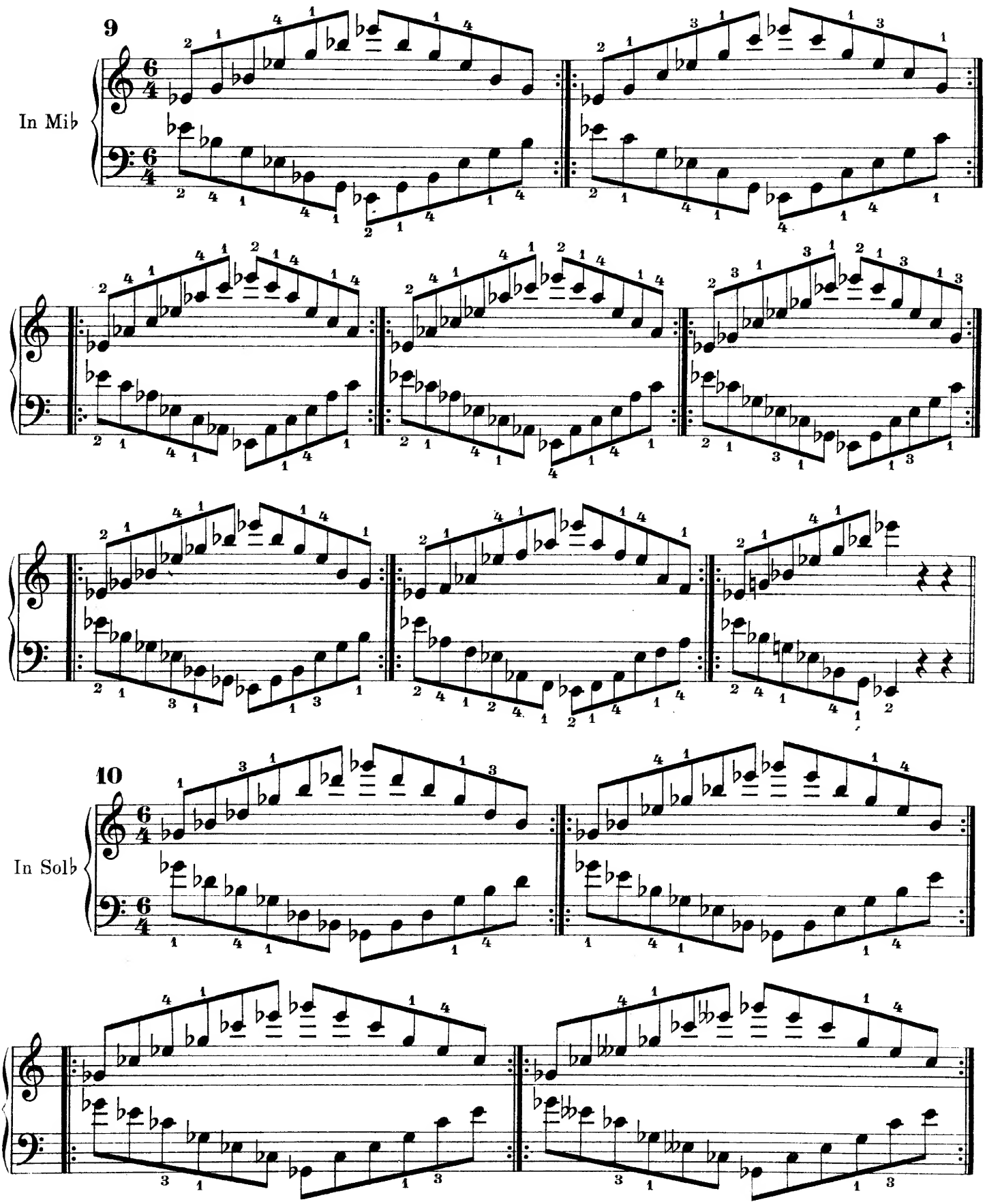

2
In Re.

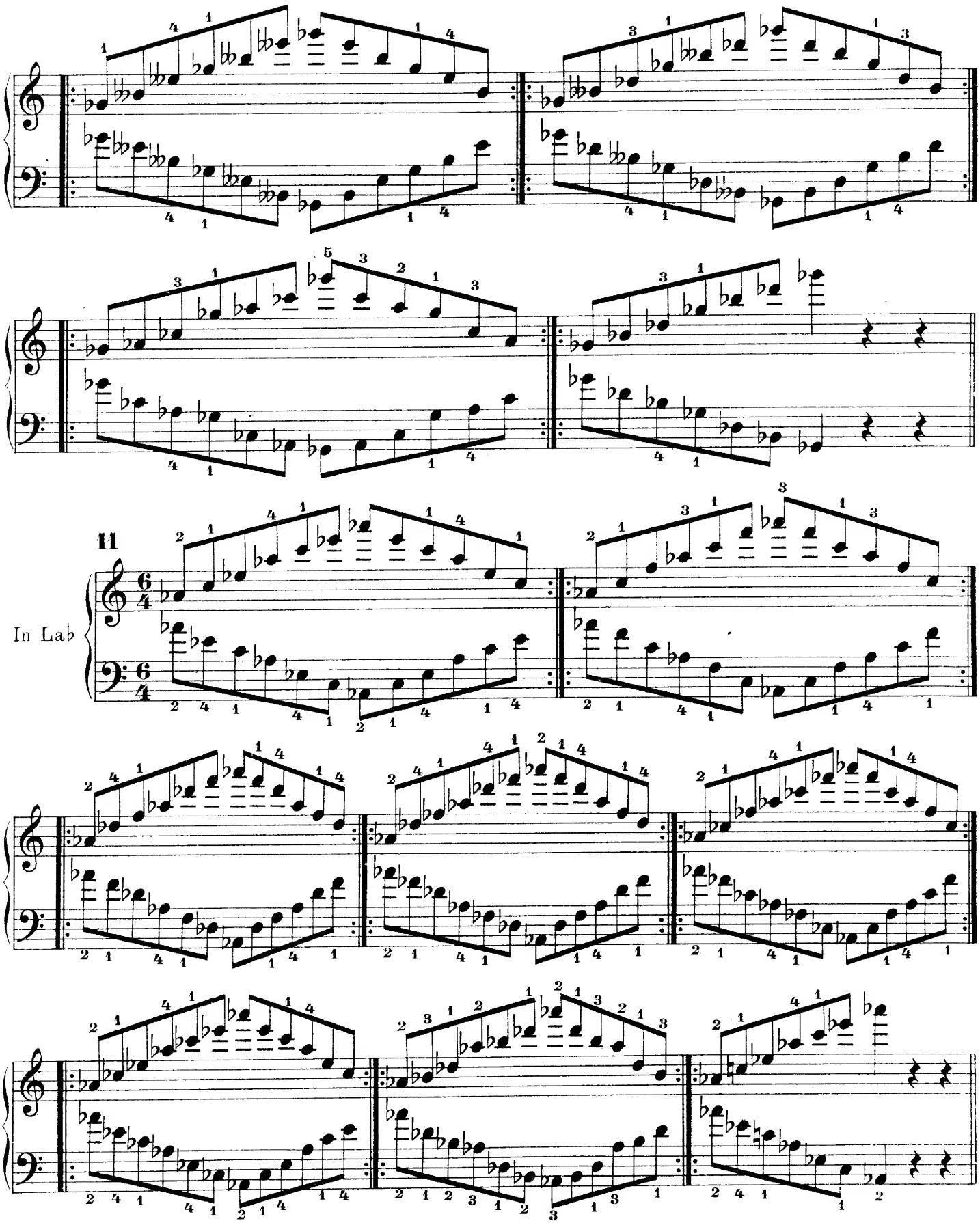

3
In Mi
4
In Fa


5
In Sol


6
In La
7
In Si

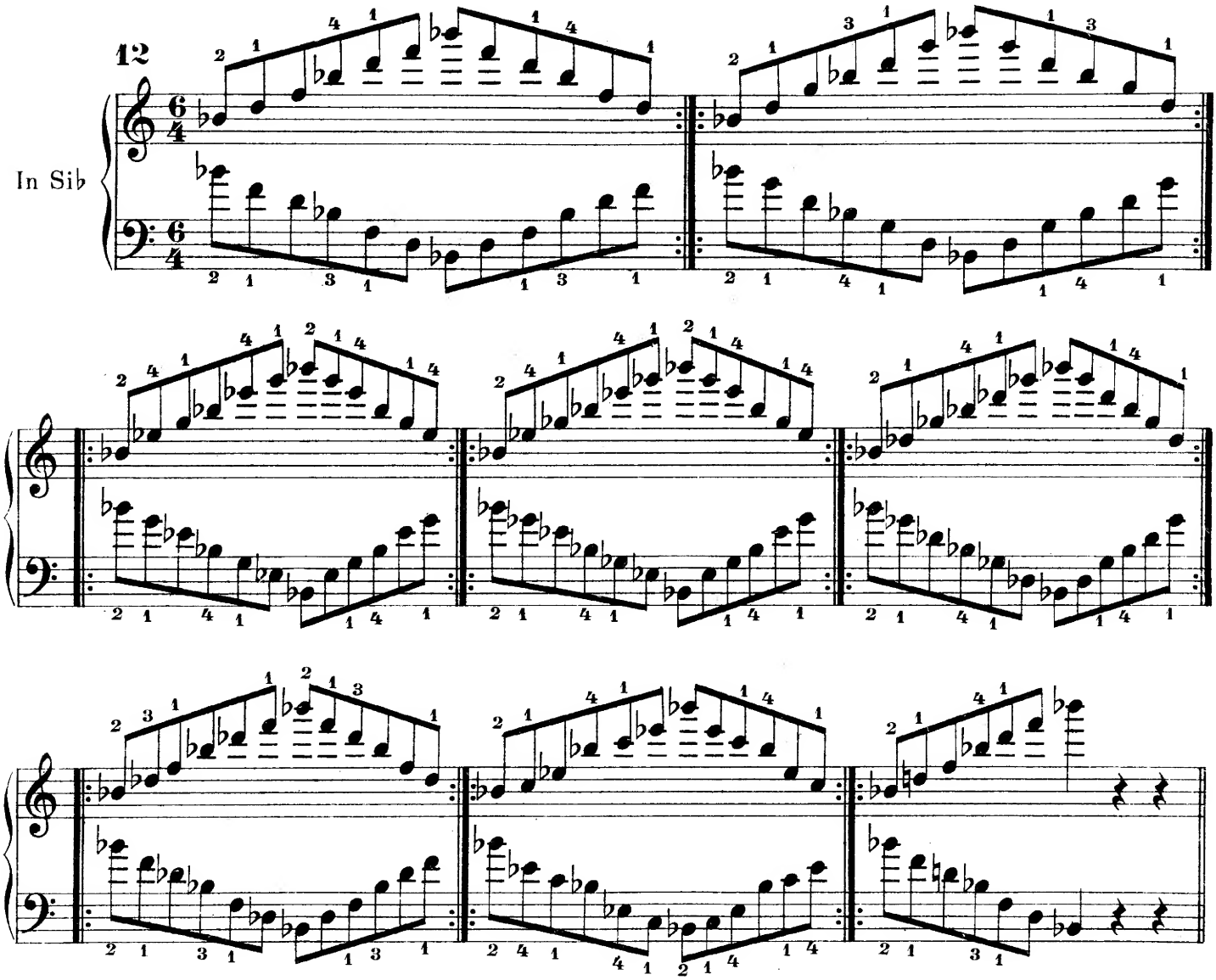

8
In Reb


9
In Mib
10
In Solb


11
In Lab

12

In Sib



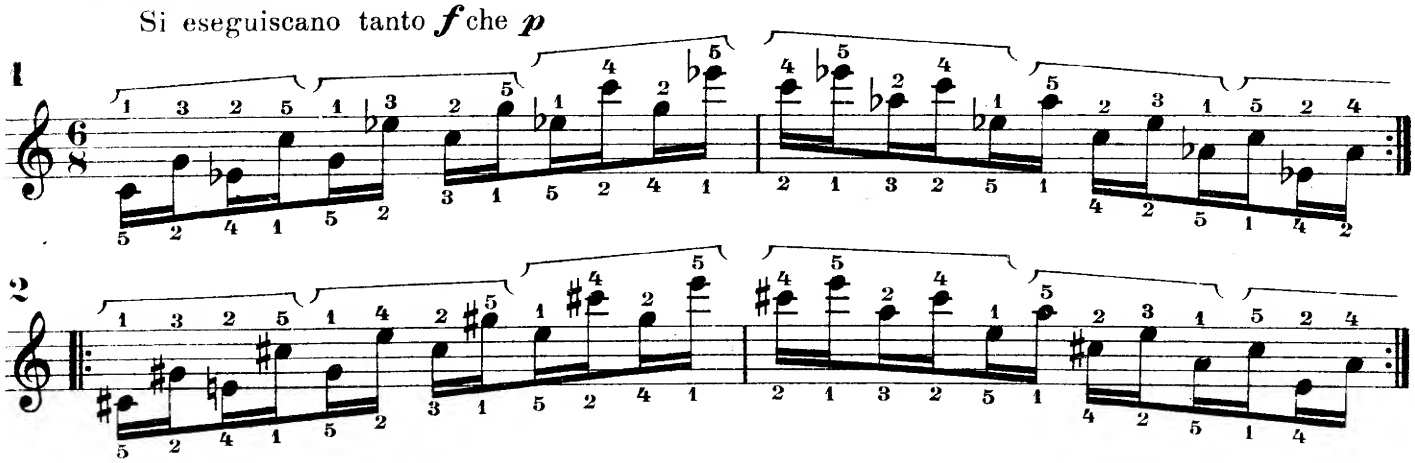
17. Arpeggi spezzati per moto retto.

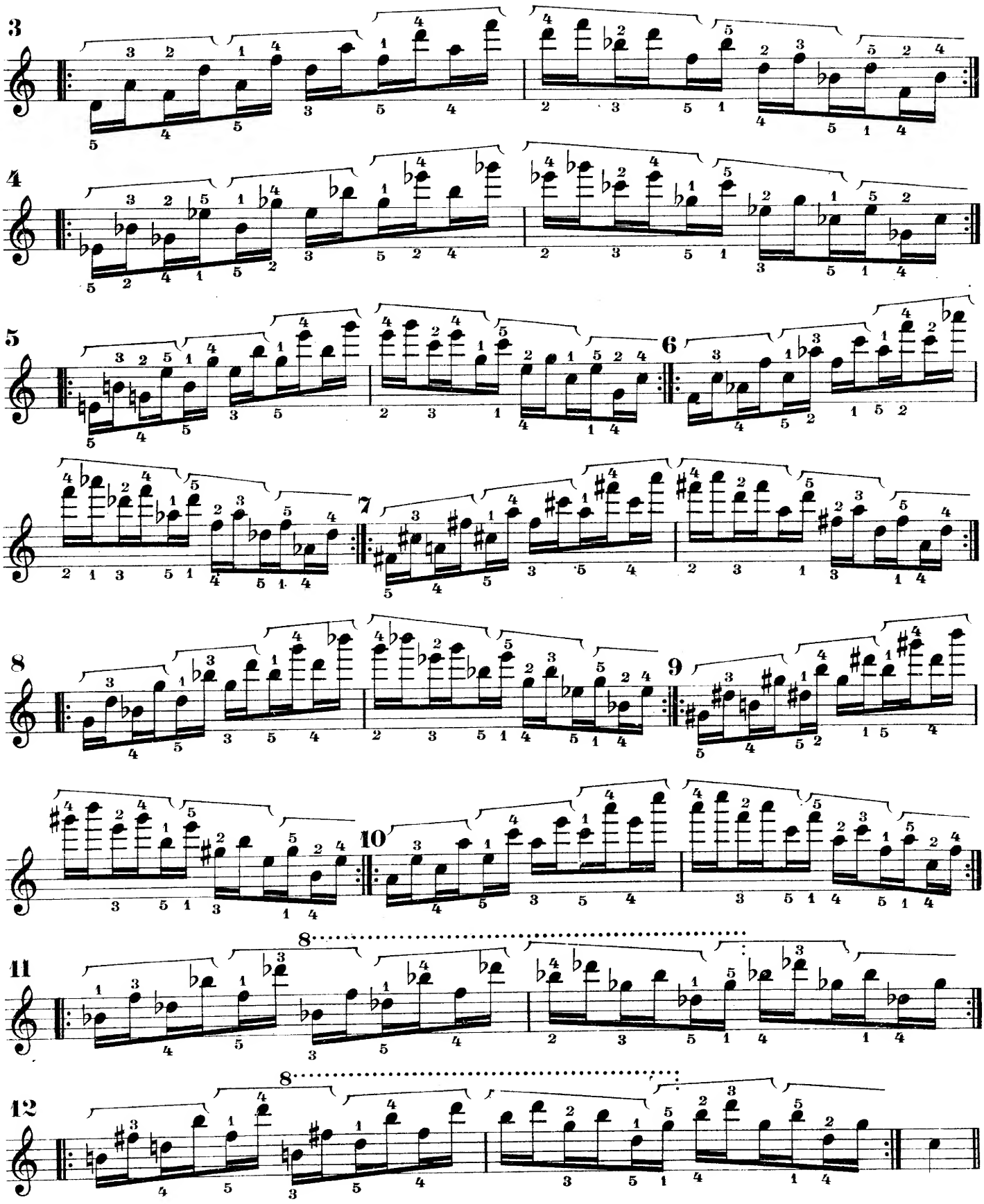
Velocemente

Si eseguiscano tanto *f* che *p*

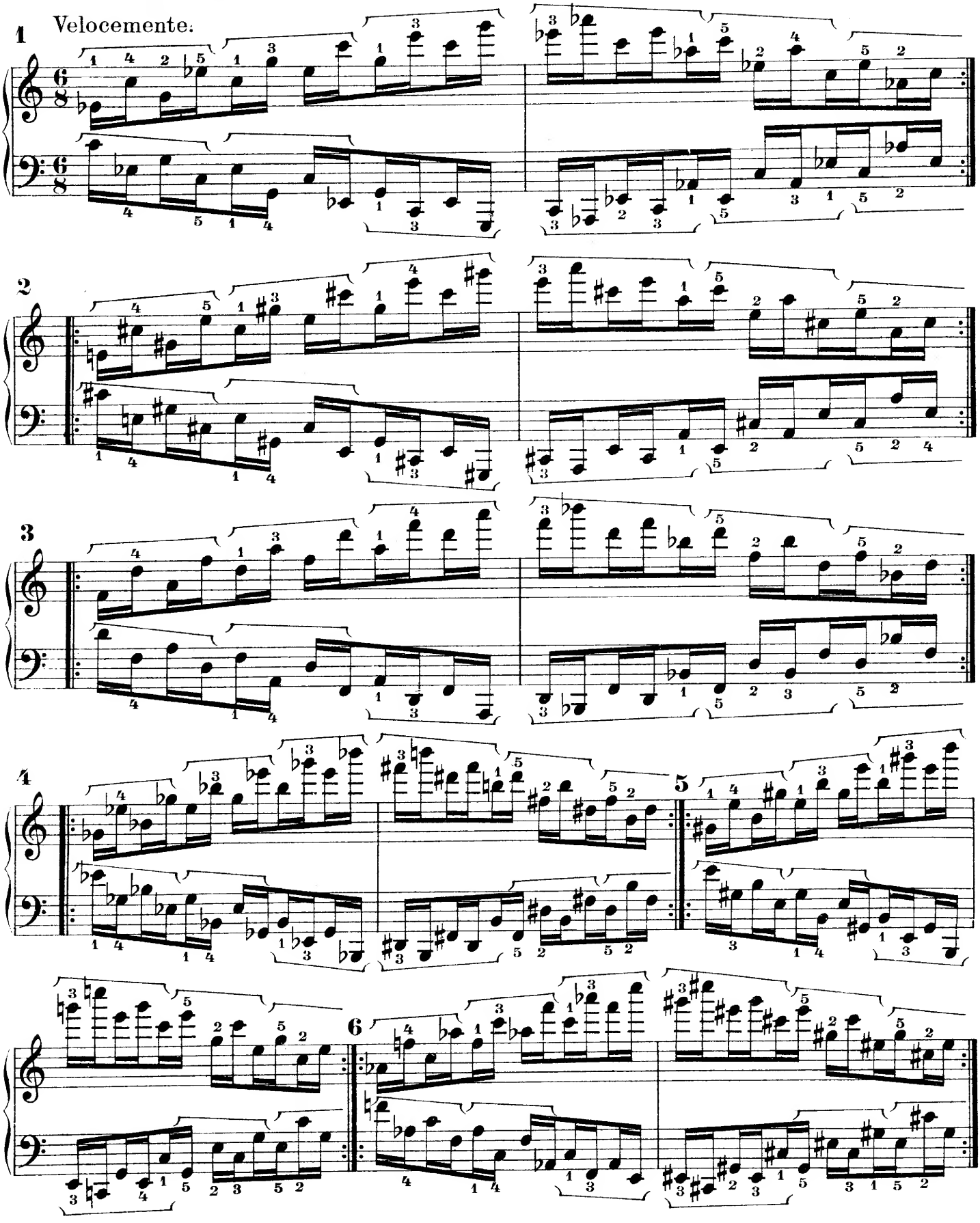
1

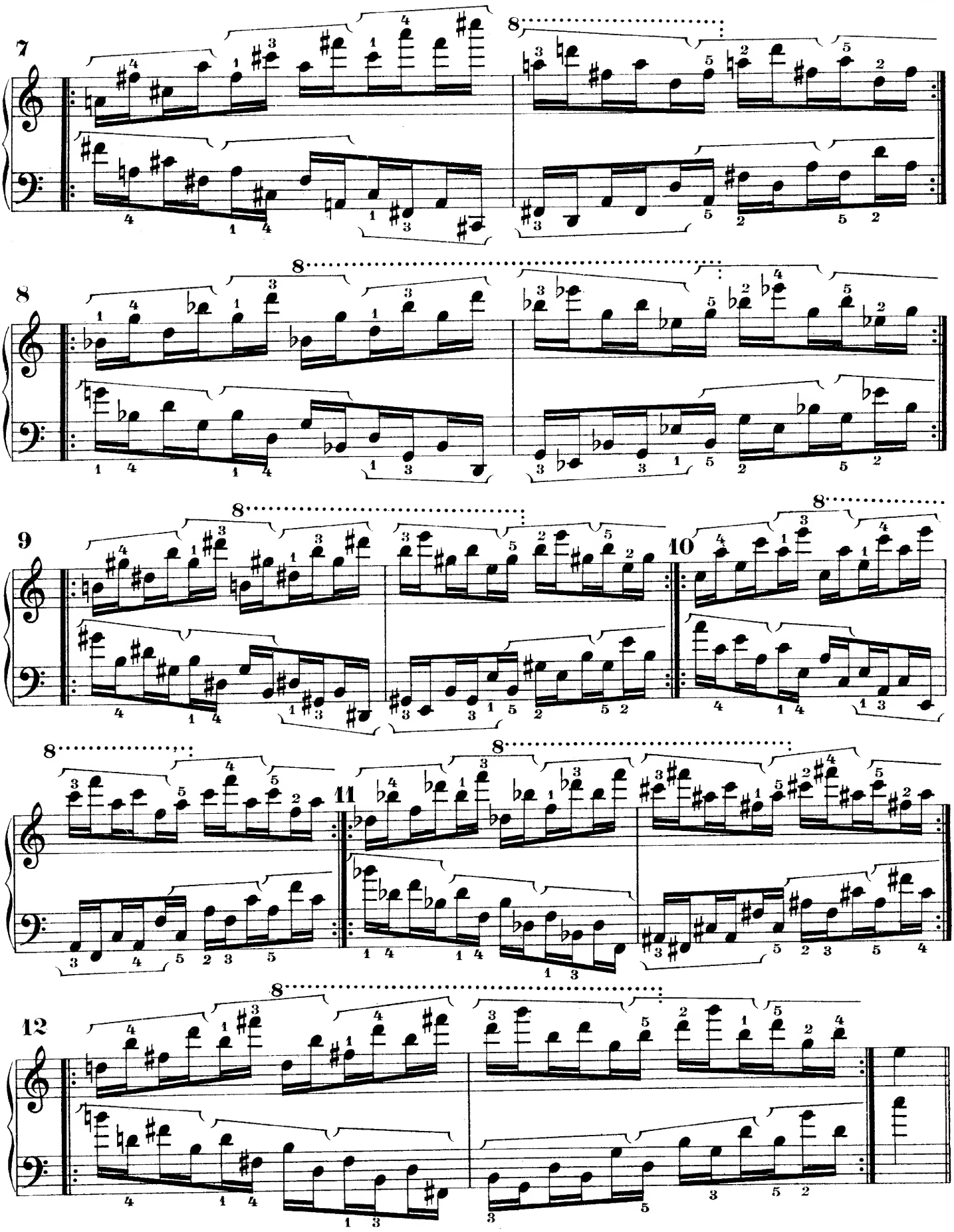
2




3
4
5
6
7
8
9
10
11
8
12
8

18. Arpeggi spezzati per moto contrario.



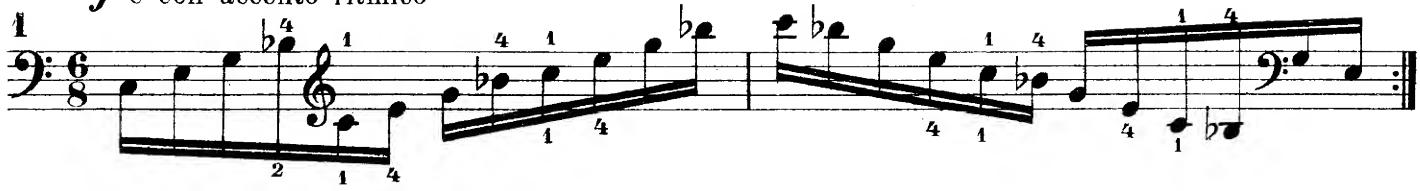

7
8
8
8
9
10
8
8
11
8
12
8

19. Arpeggi, per moto retto, d'accordi di settime.

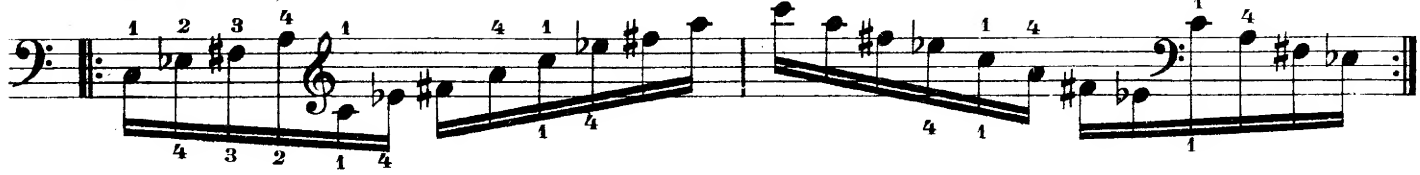
Allegro.

(7ma dominante)

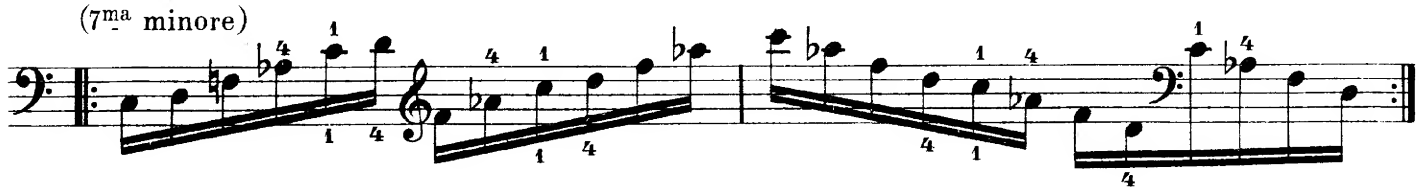
f e con accento ritmico



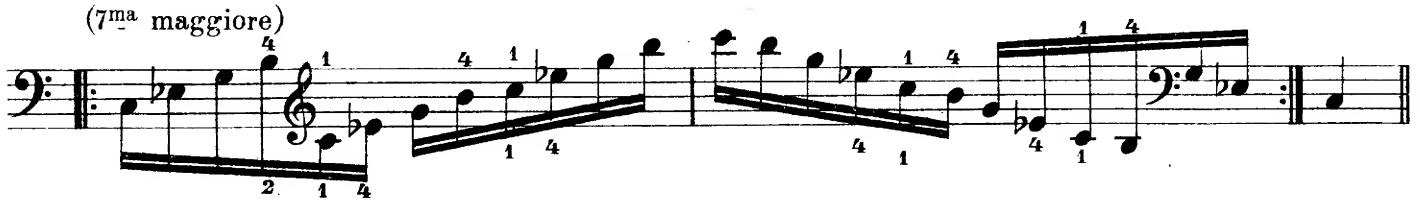
(7ma diminuita)

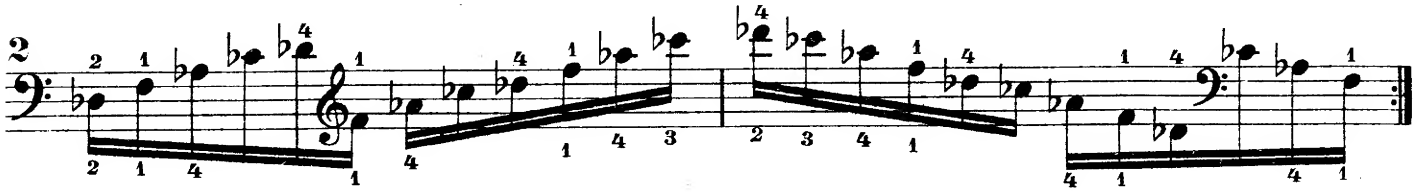


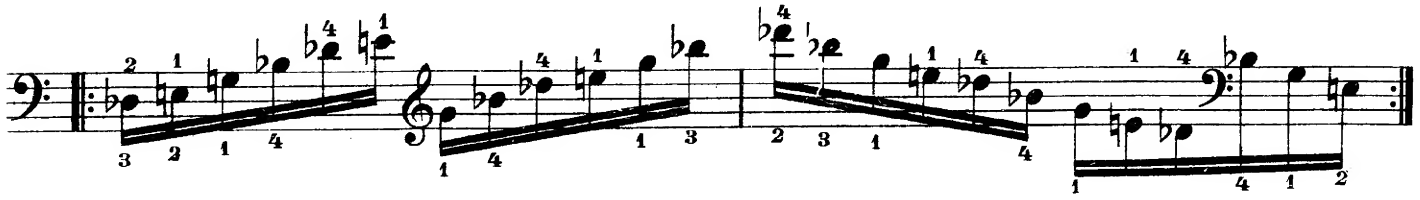
(7ma minore)

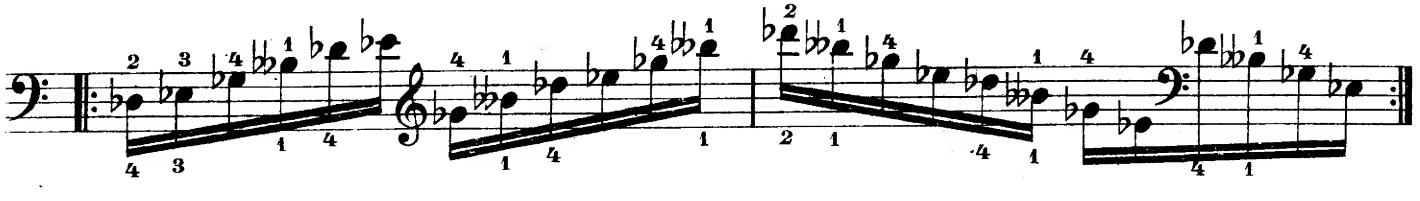


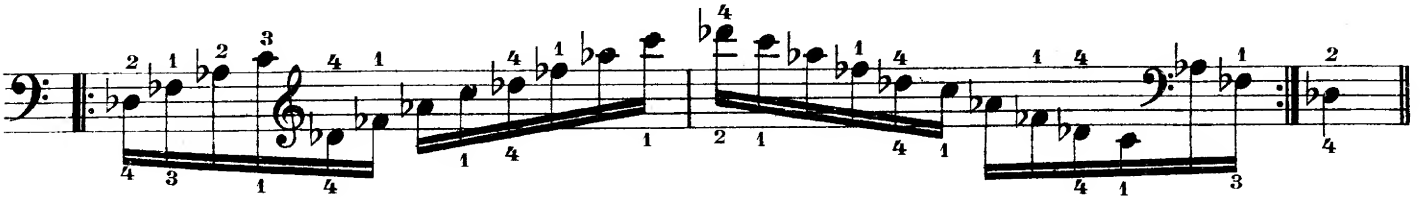
(7ma maggiore)

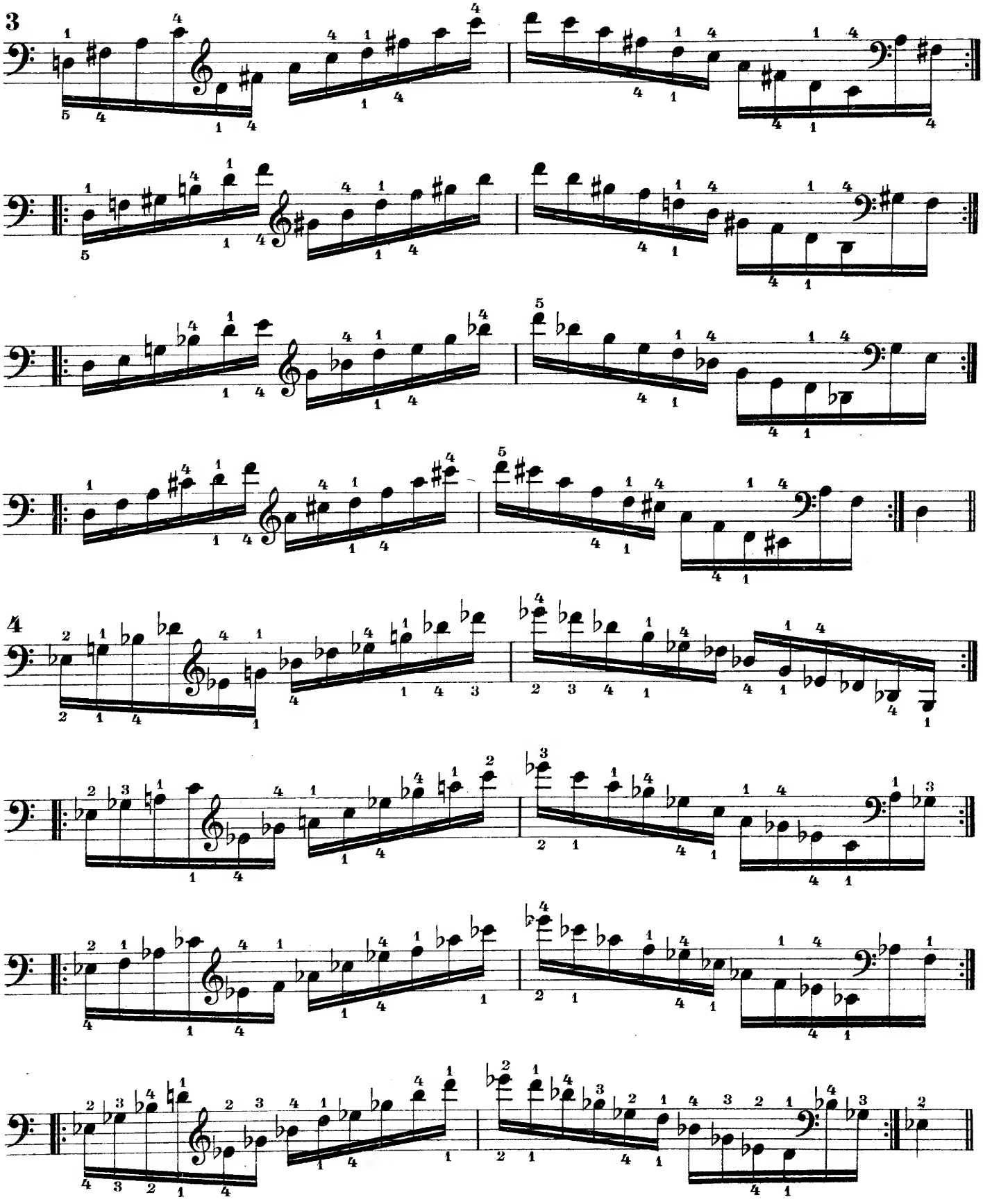




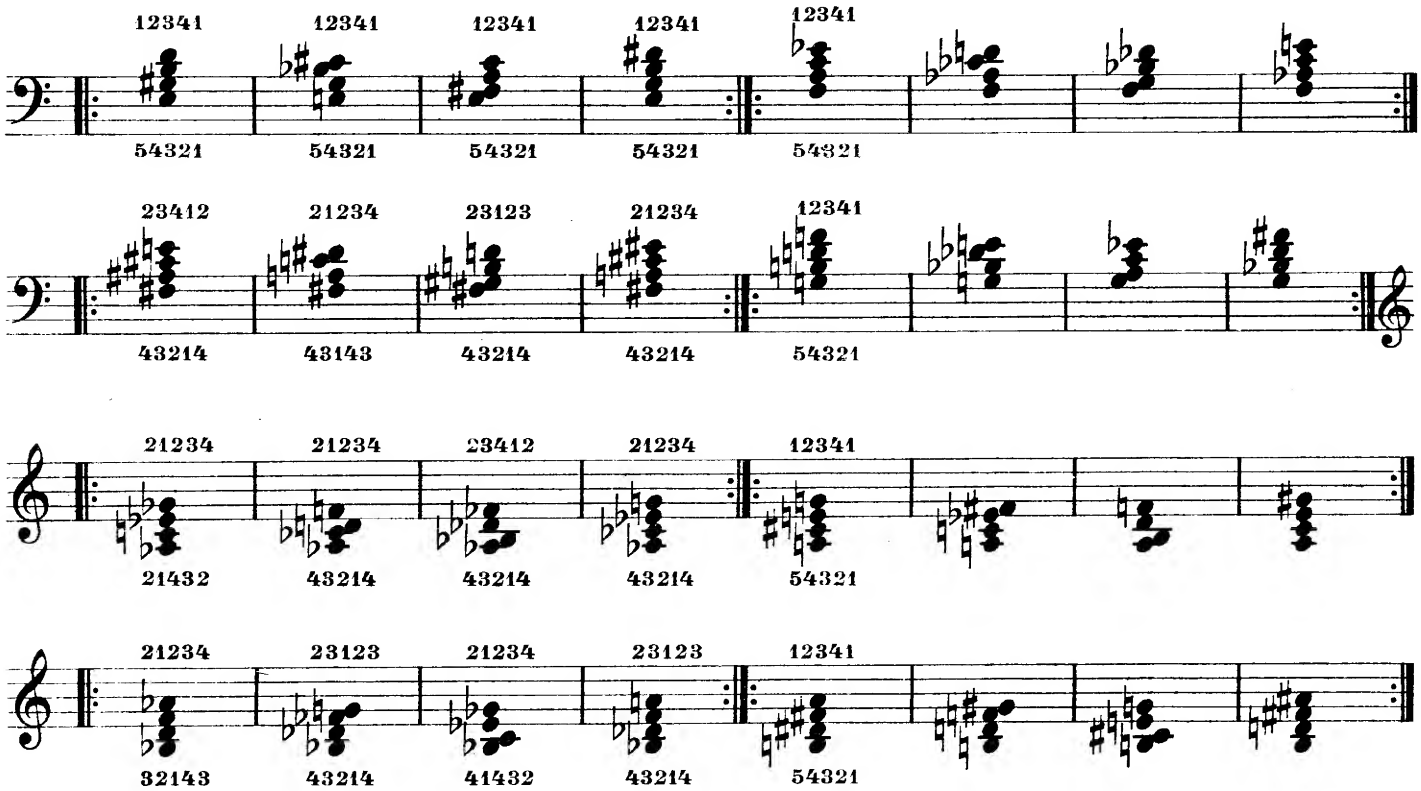






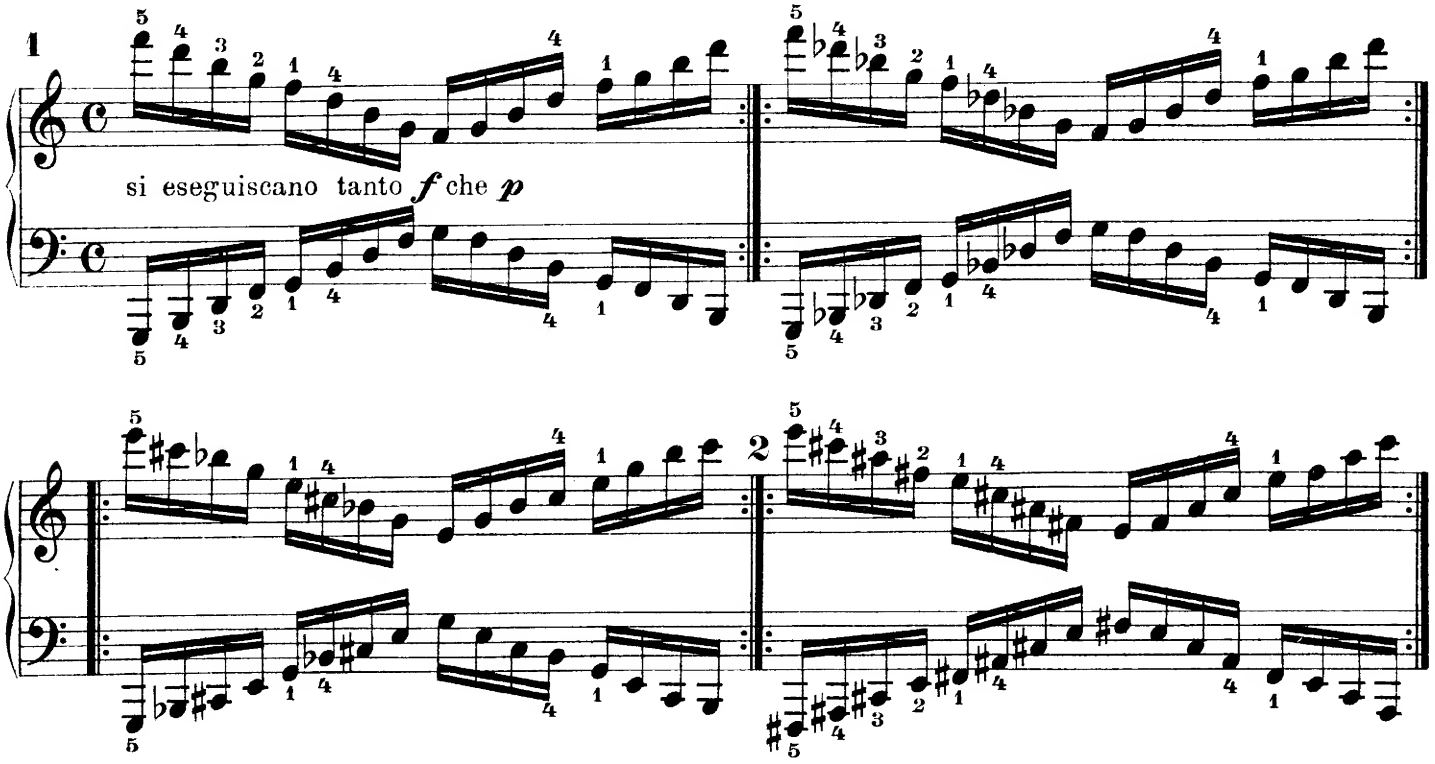

3
4

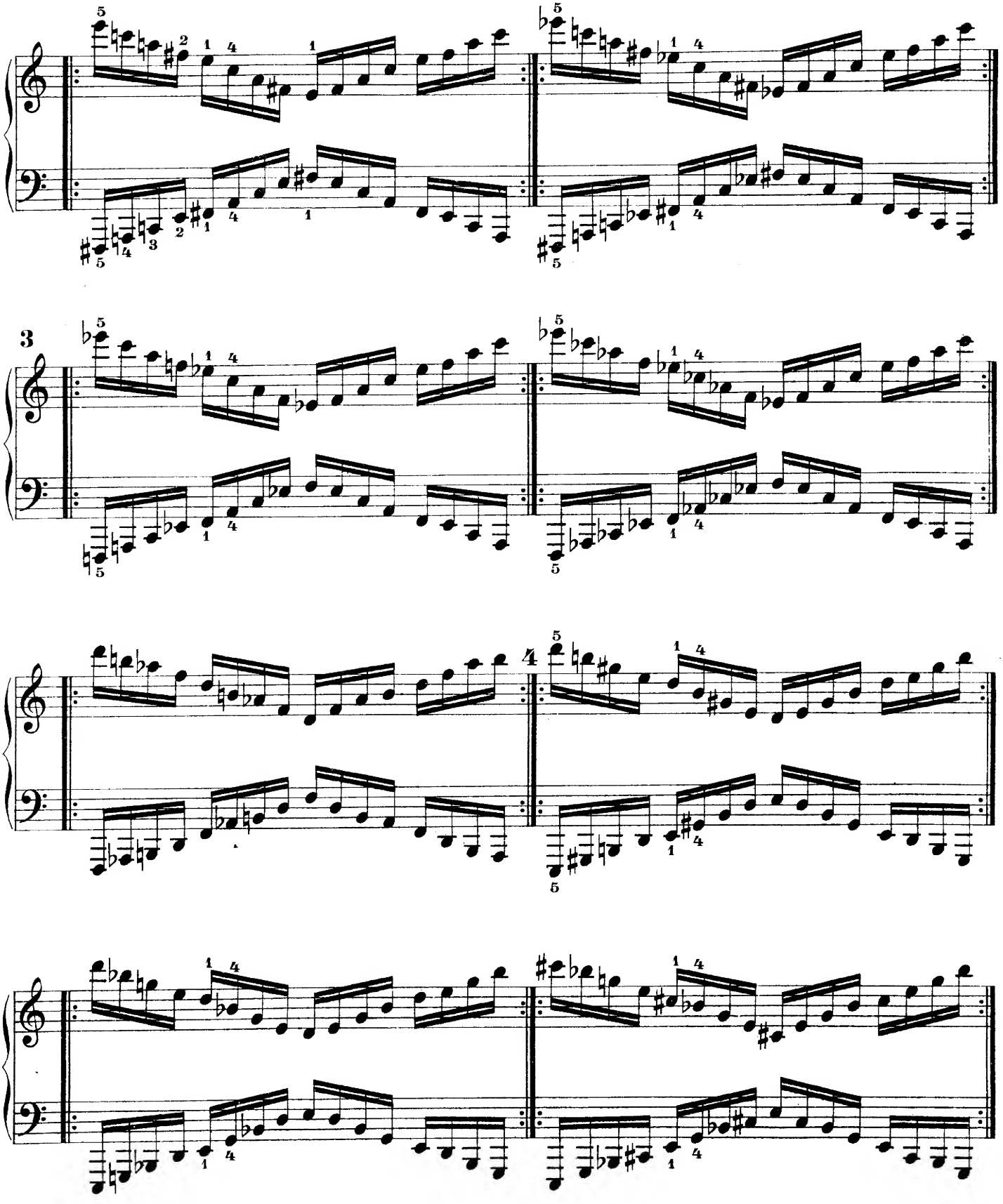
L'allievo può proseguire in questo esercizio servendosi dello schema armonico e delle diteggiature indicate.

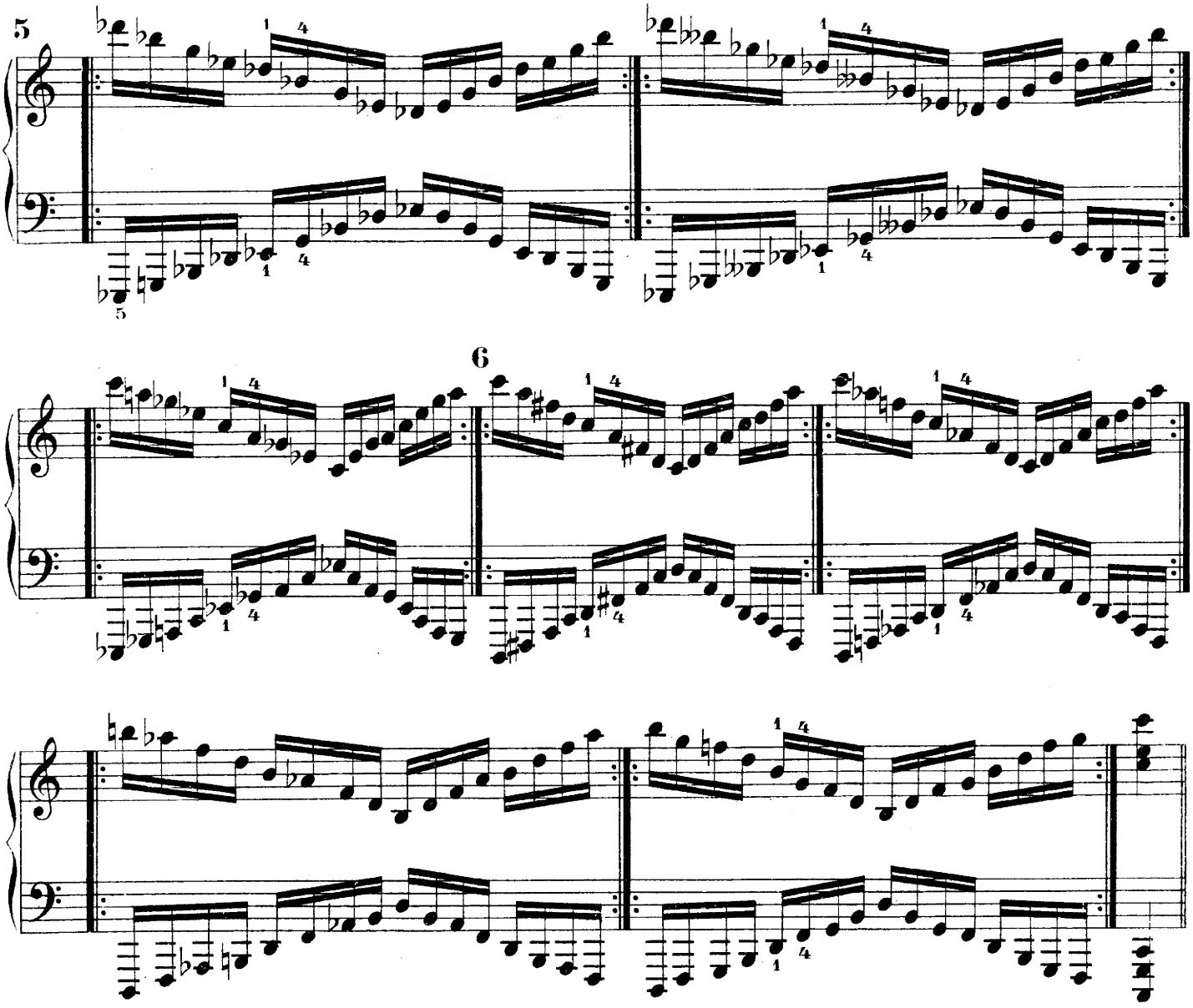


20. Arpeggi, per moto contrario, d'accordi di settime.

Velocemente.

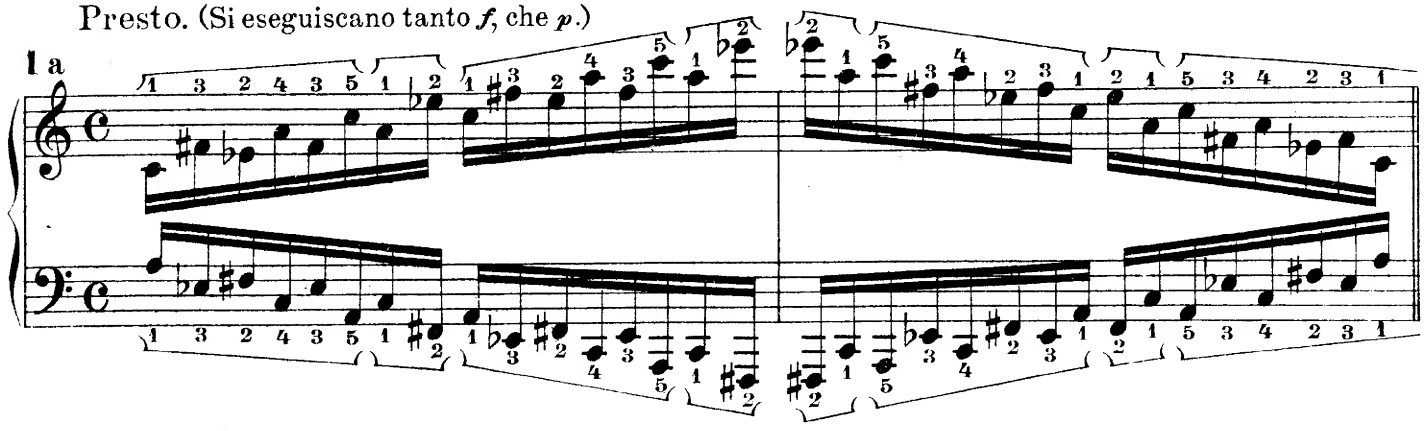






21. Accordi di settima diminuita, in forma d'arpeggi spezzati, per moto contrario.

Presto. (Si eseguiscano tanto *f*, che *p*.)



altra diteggiatura

1 b

2 a

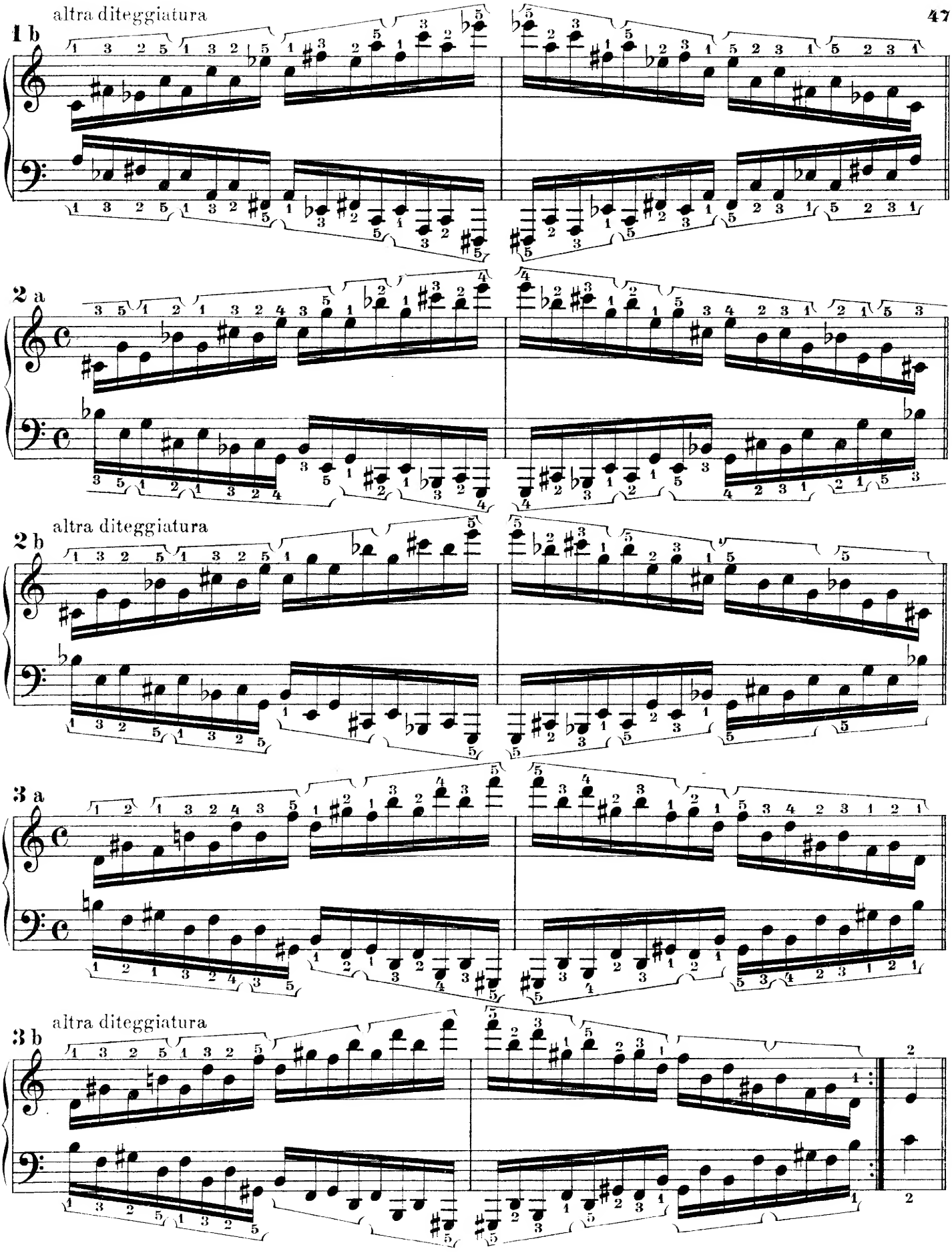
2 b

altra diteggiatura

3 a

3 b

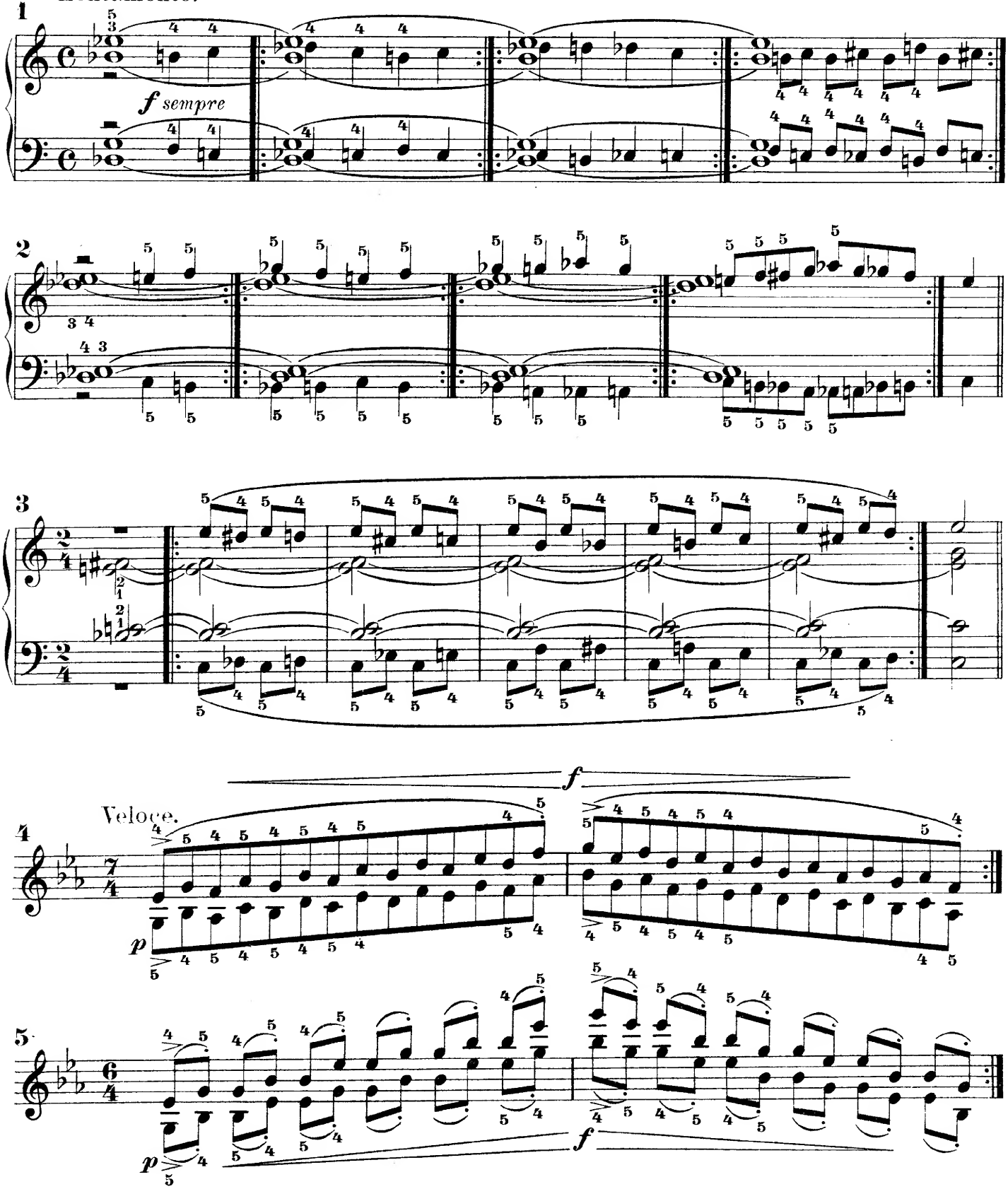
altra diteggiatura

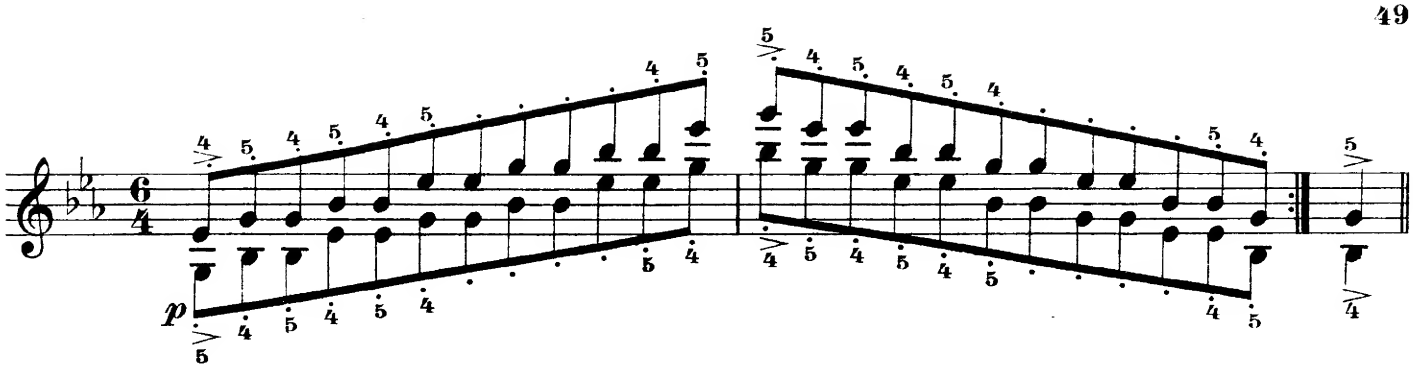


PARTE TERZA.

22. Esercizi per il 4º e 5º dito.

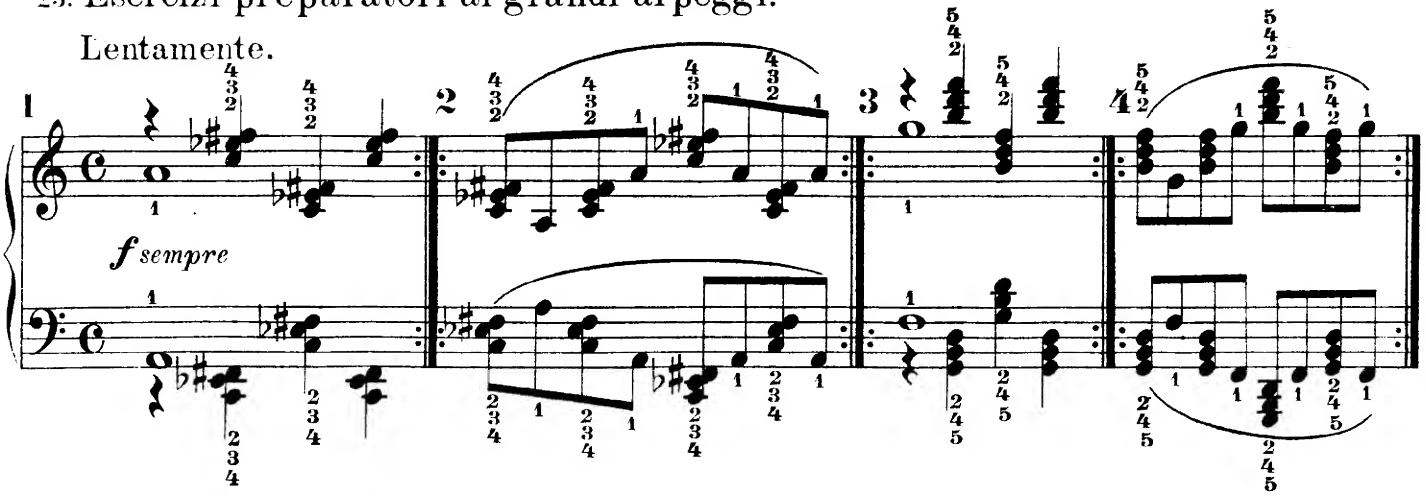
Lentamente.

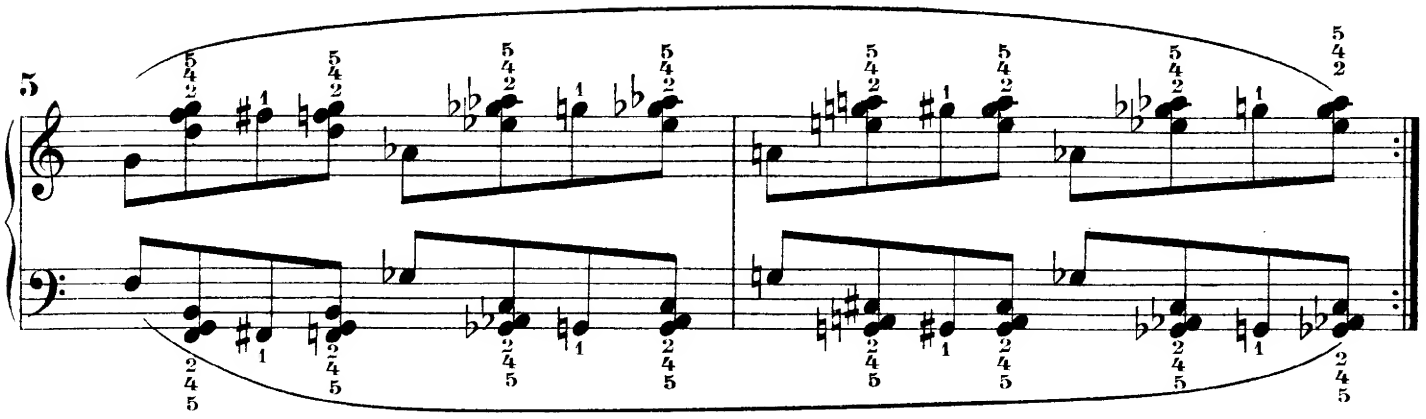


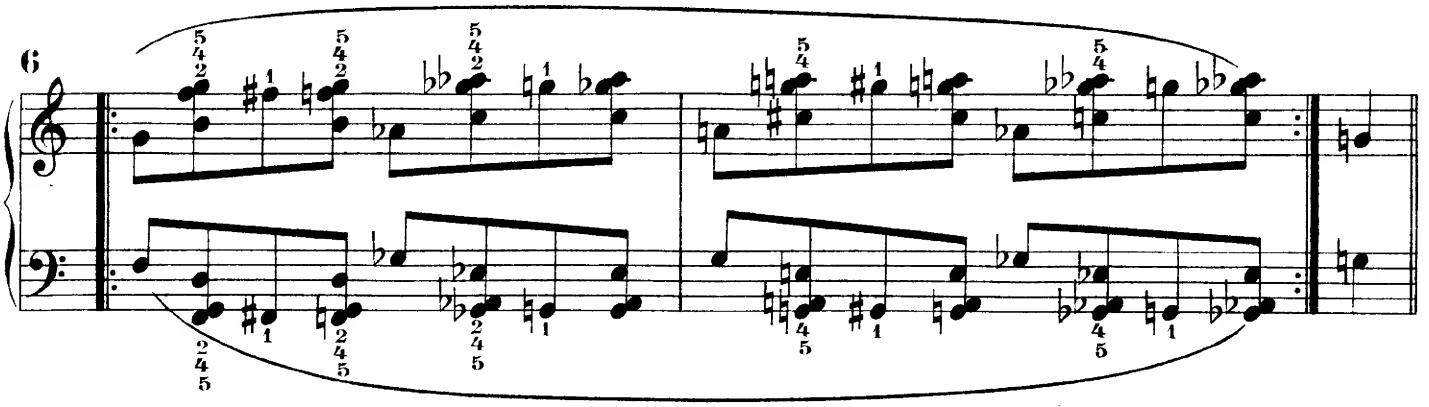


23. Esercizi preparatori ai grandi arpeggi.

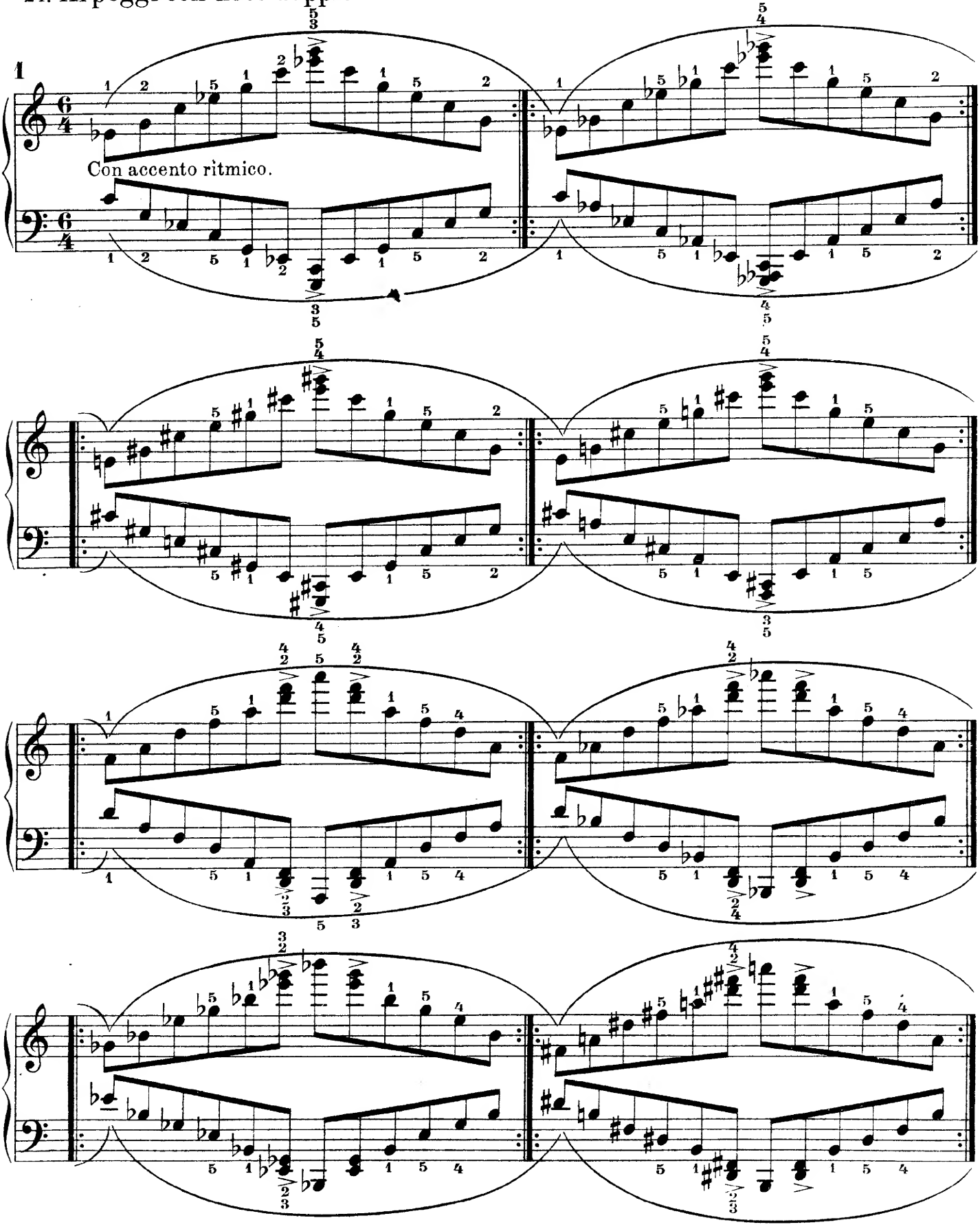
Lentamente.

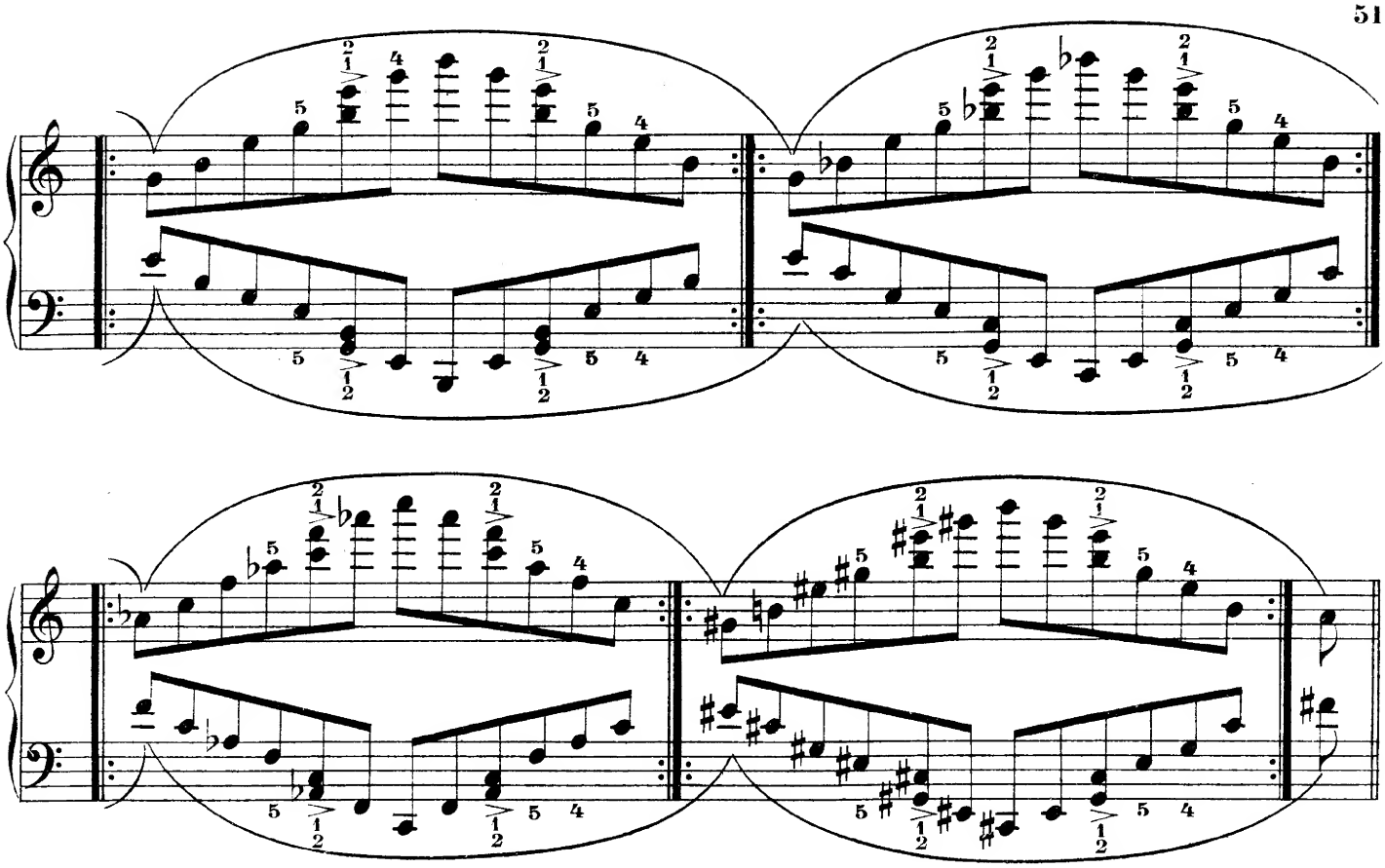






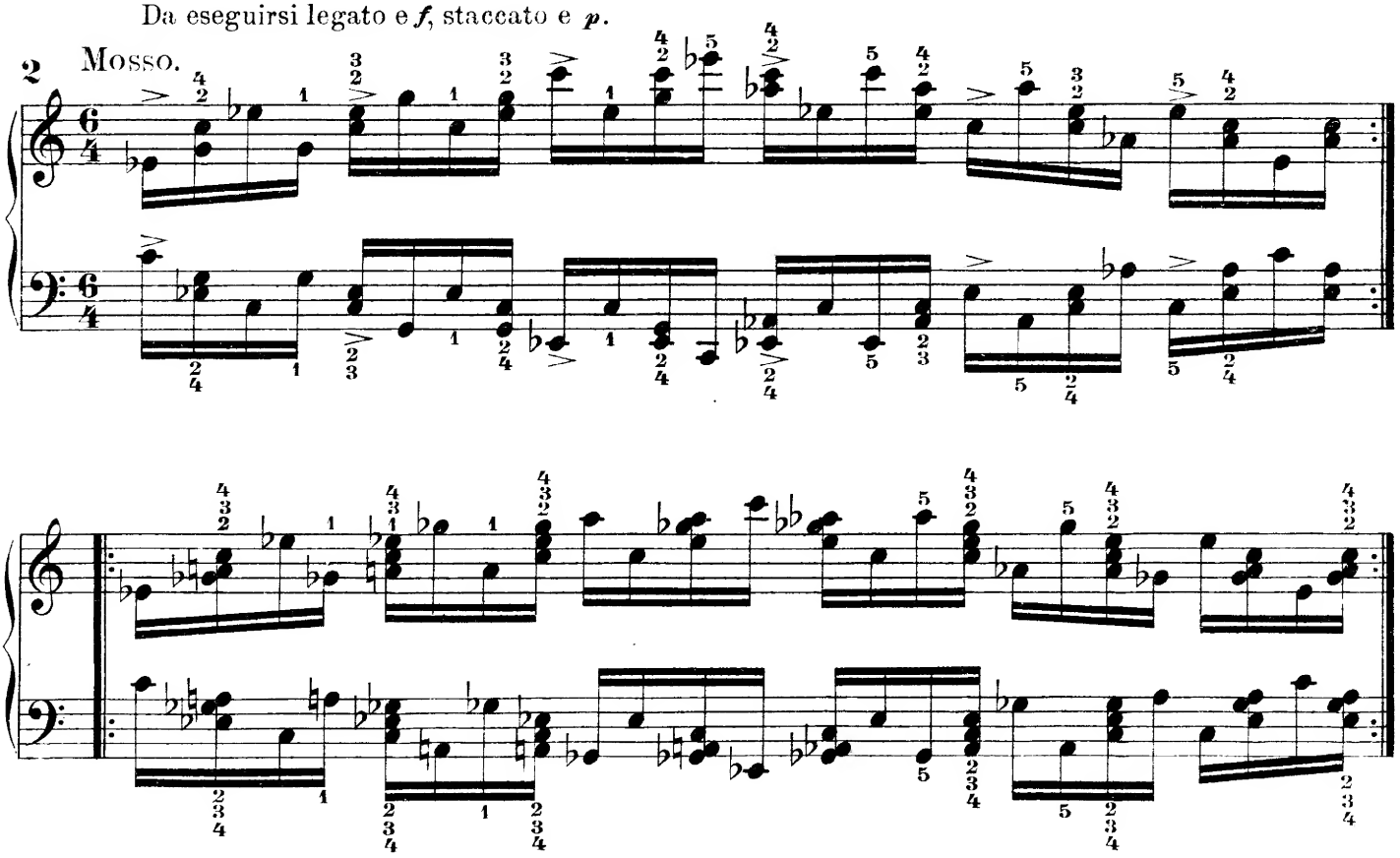
24. Arpeggi con note doppie.

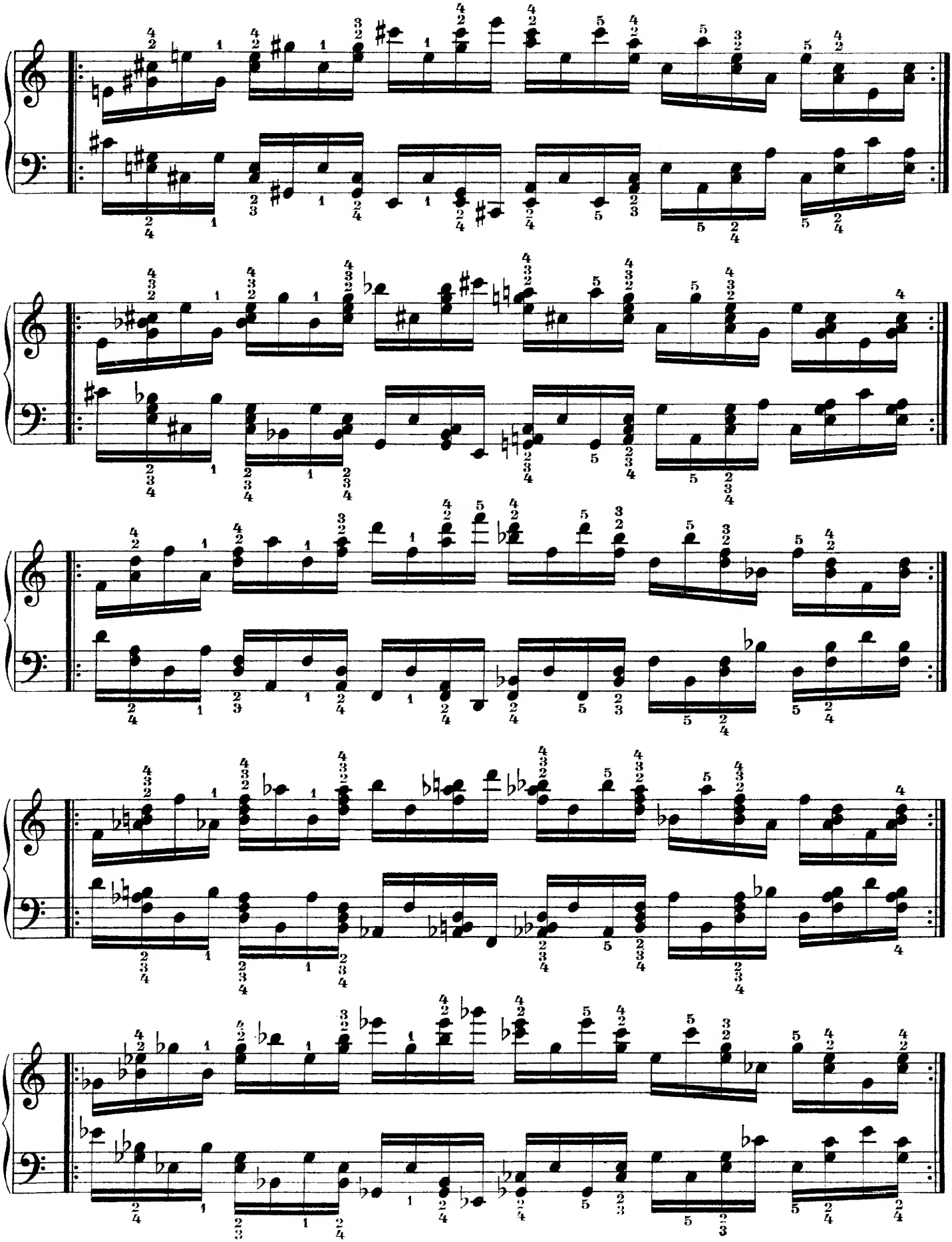


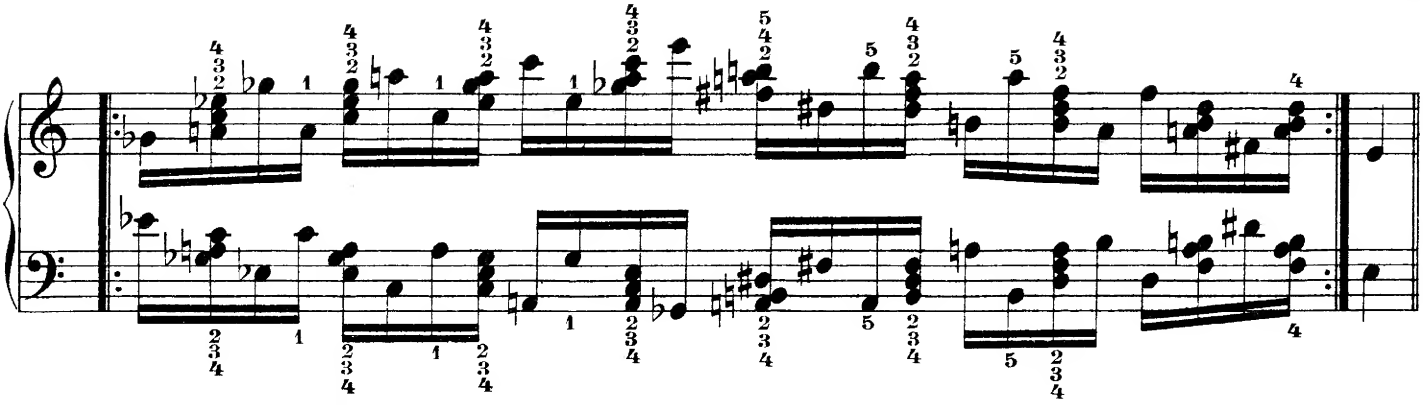


Da eseguirsi legato e *f*, staccato e *p*.

2 Mosso.



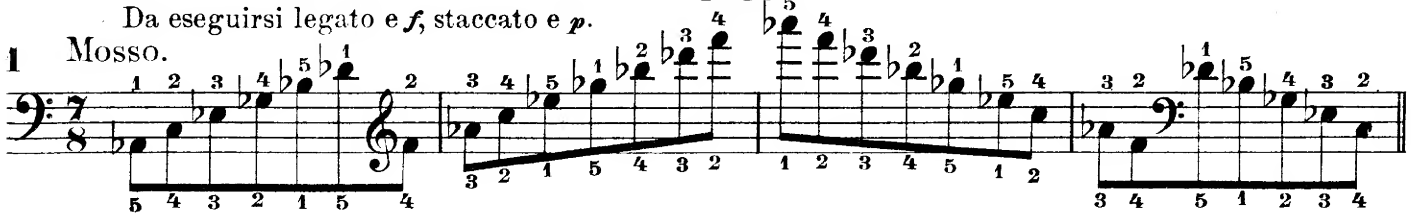




25. Accordi di tredicesima in forma d'arpeggi.

Da eseguirsi legato e *f*, staccato e *p*.

1 Mosso.



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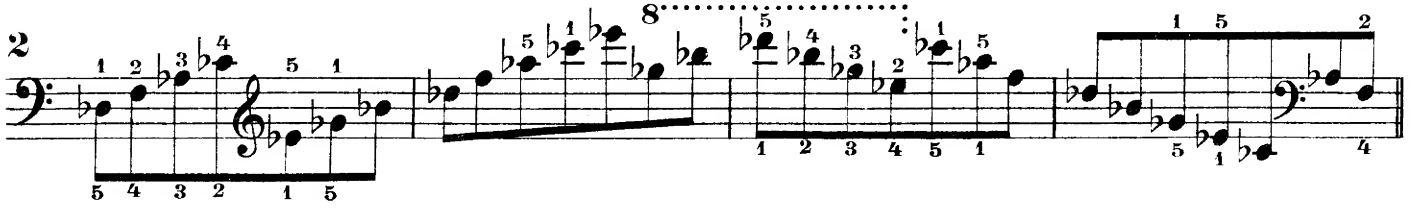

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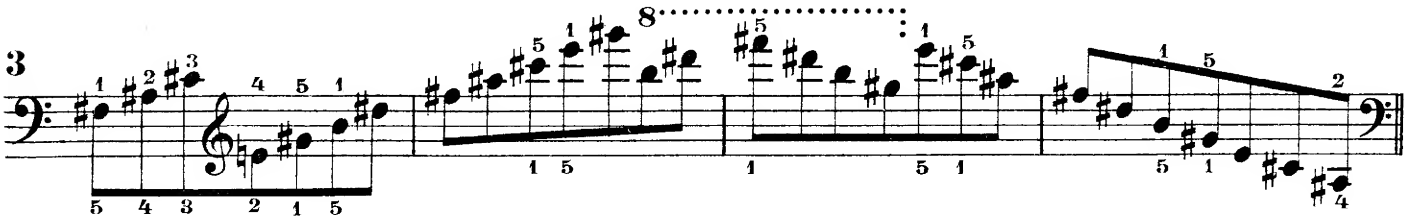
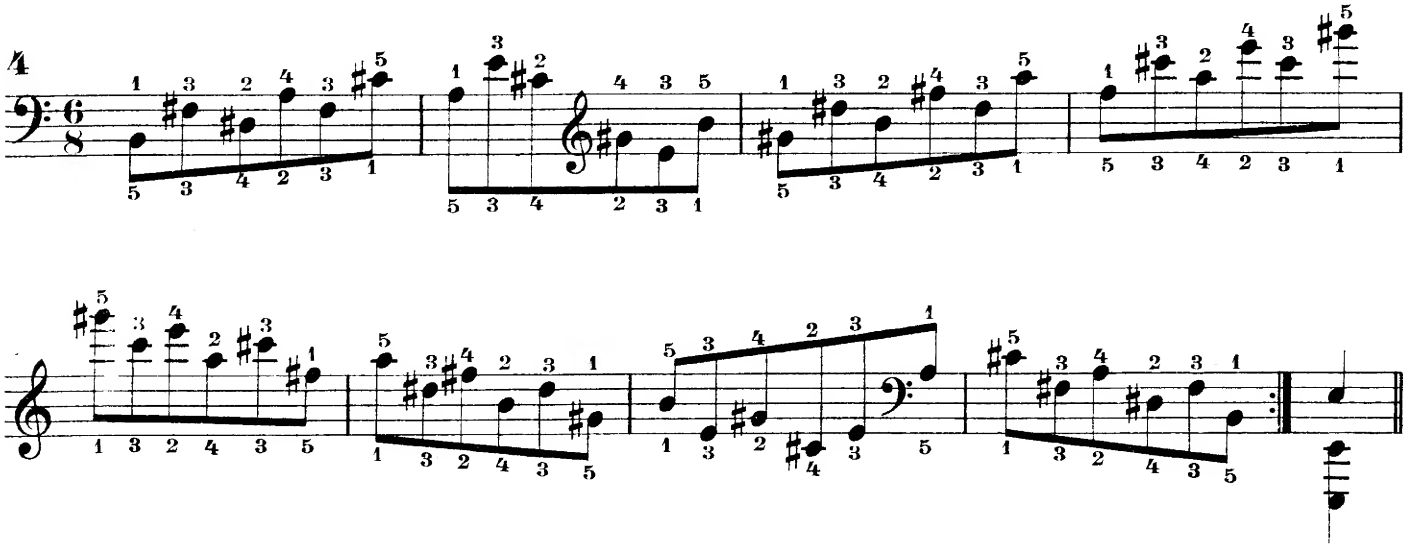


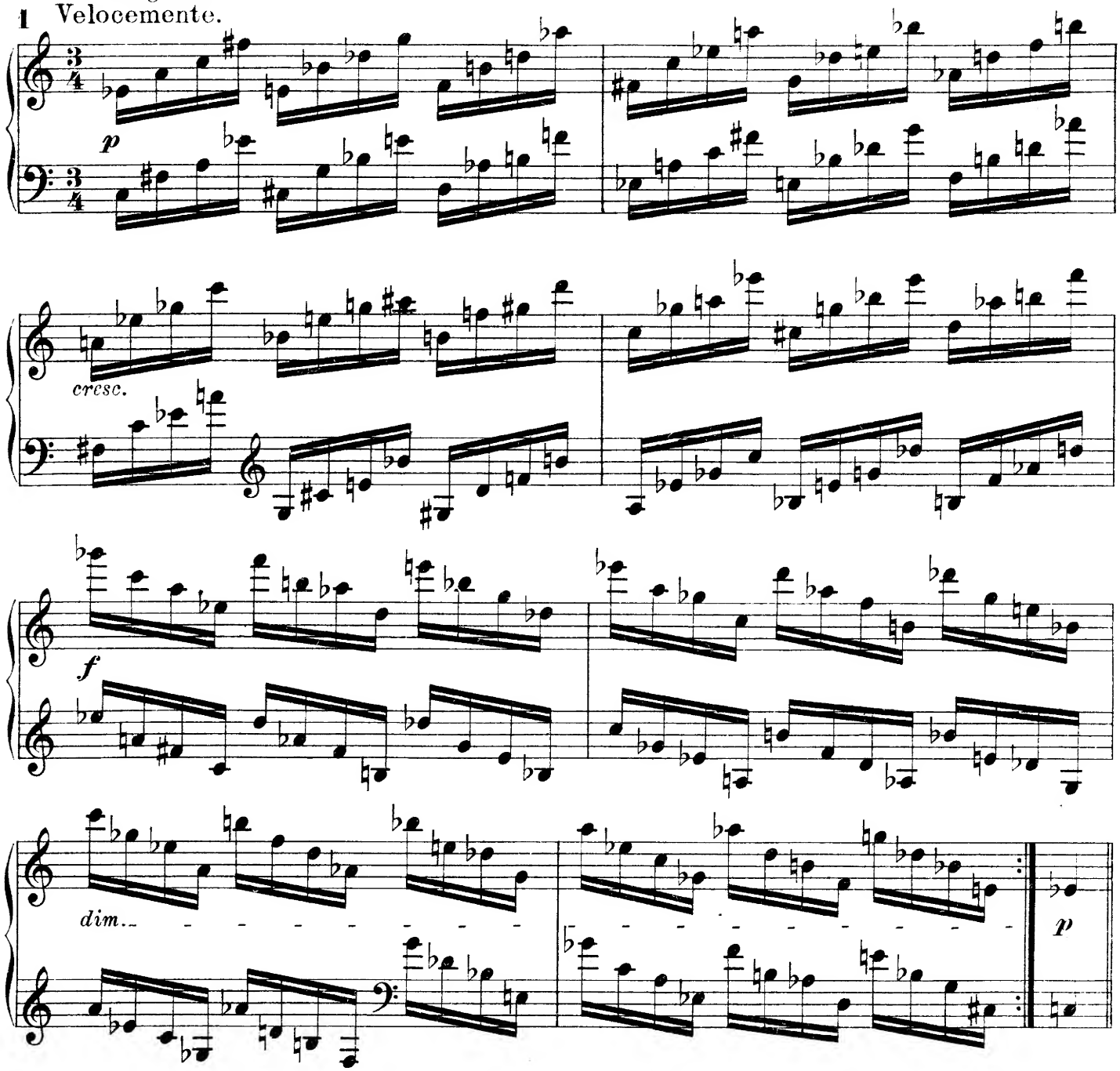
4



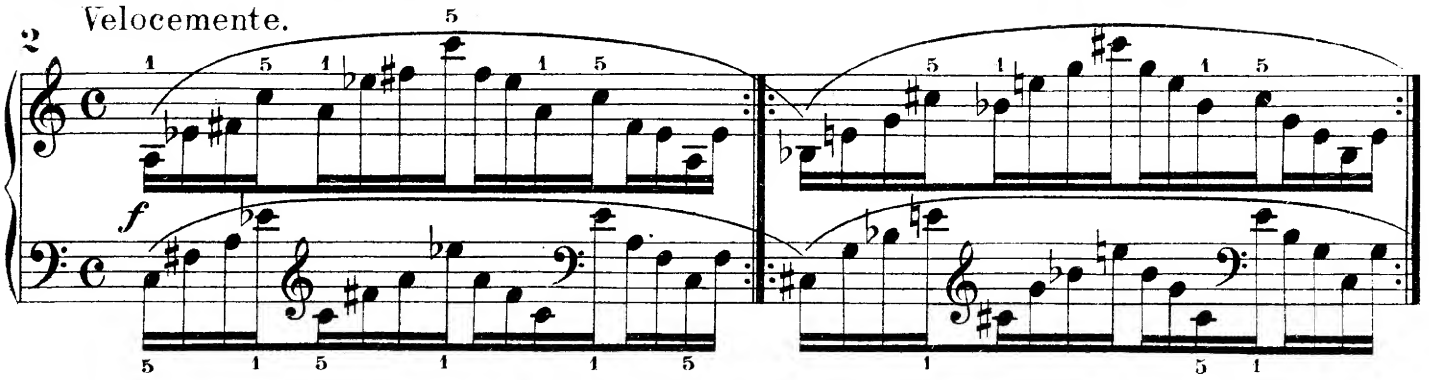
26. Grandi arpeggi in varie forme.

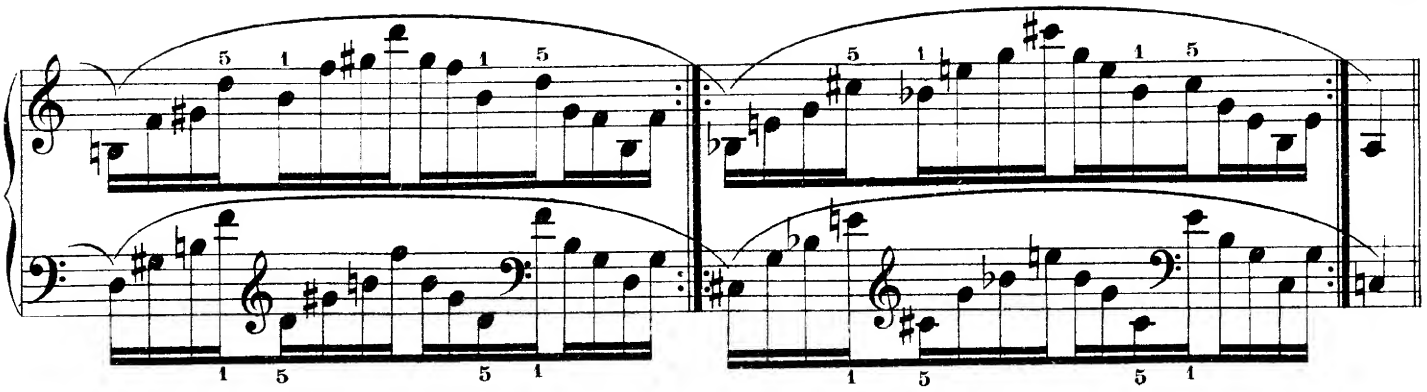
Progressione d'accordi di 7ma diminuita

1 Velocemente.

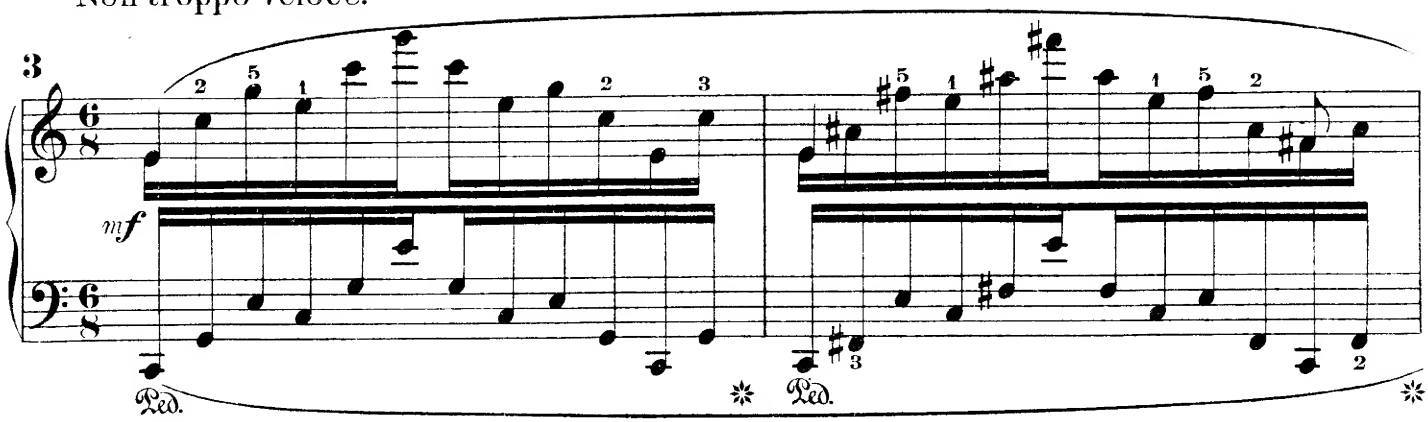


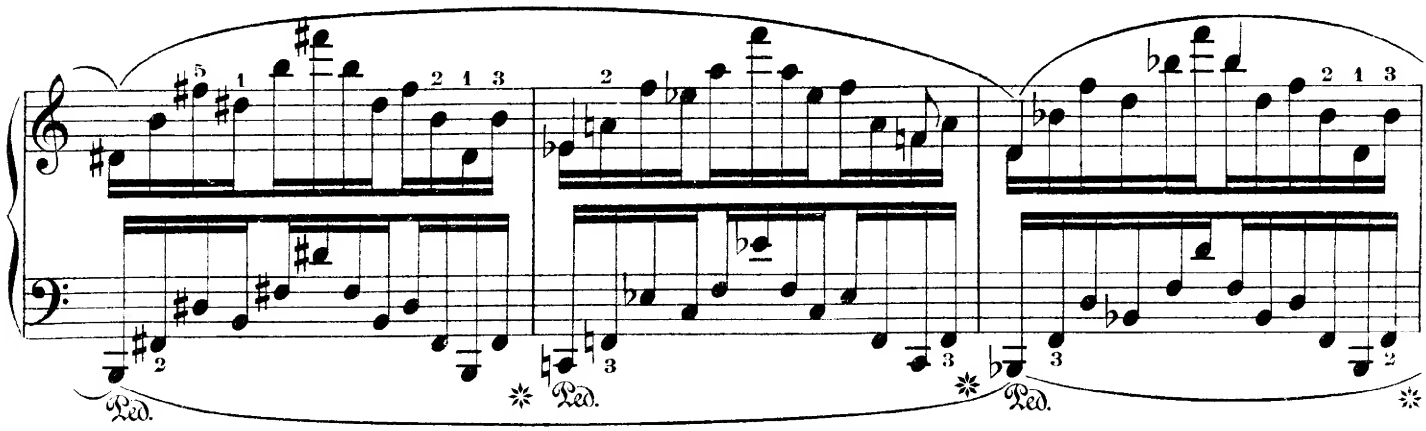
2 Velocemente.

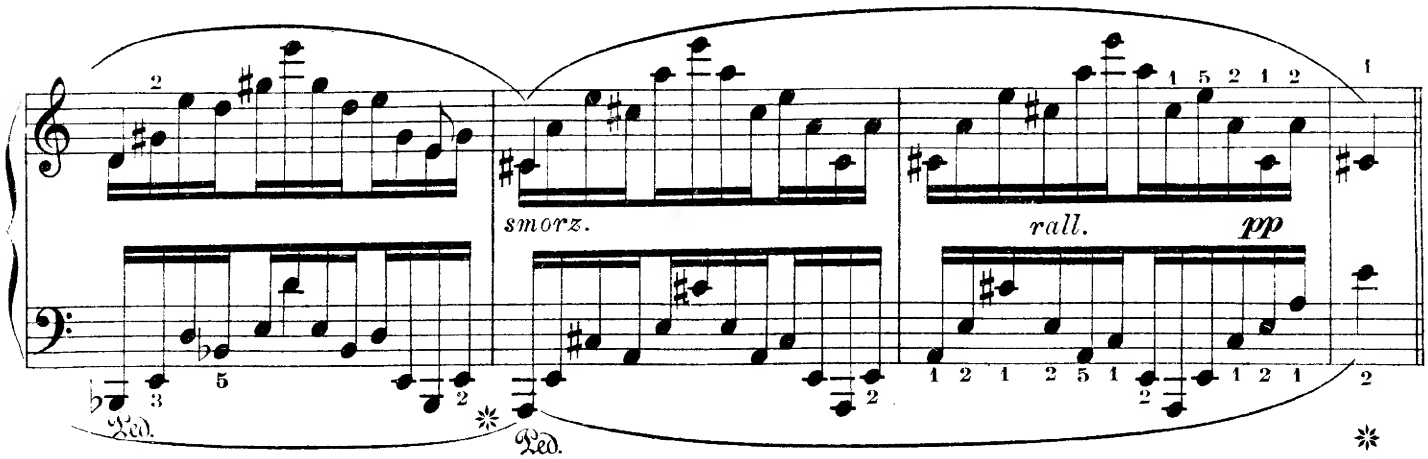




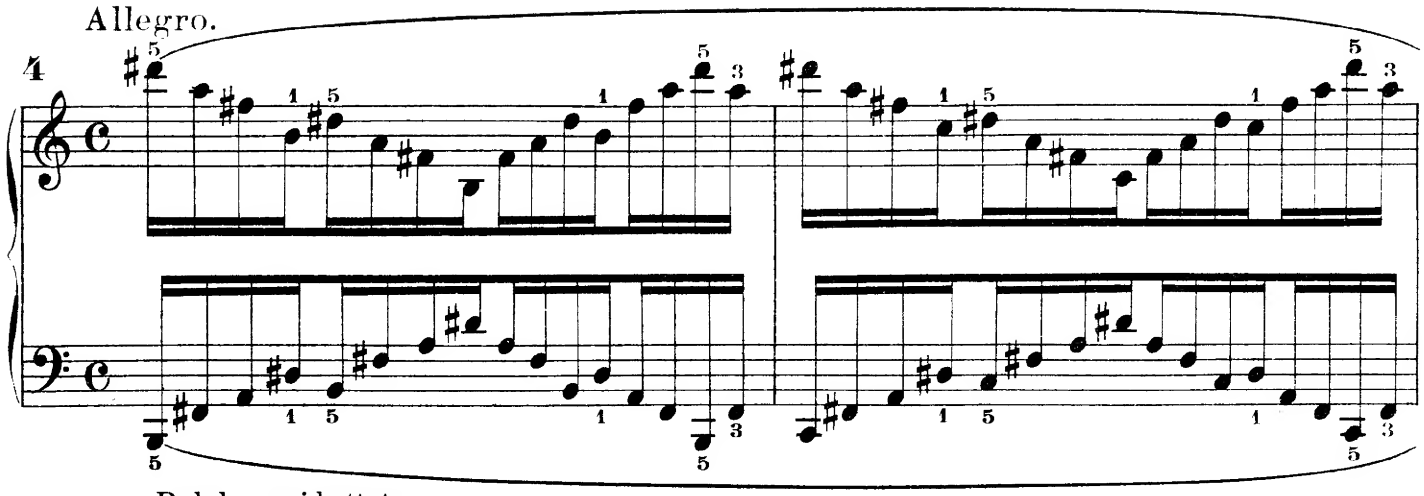
Non troppo veloce.



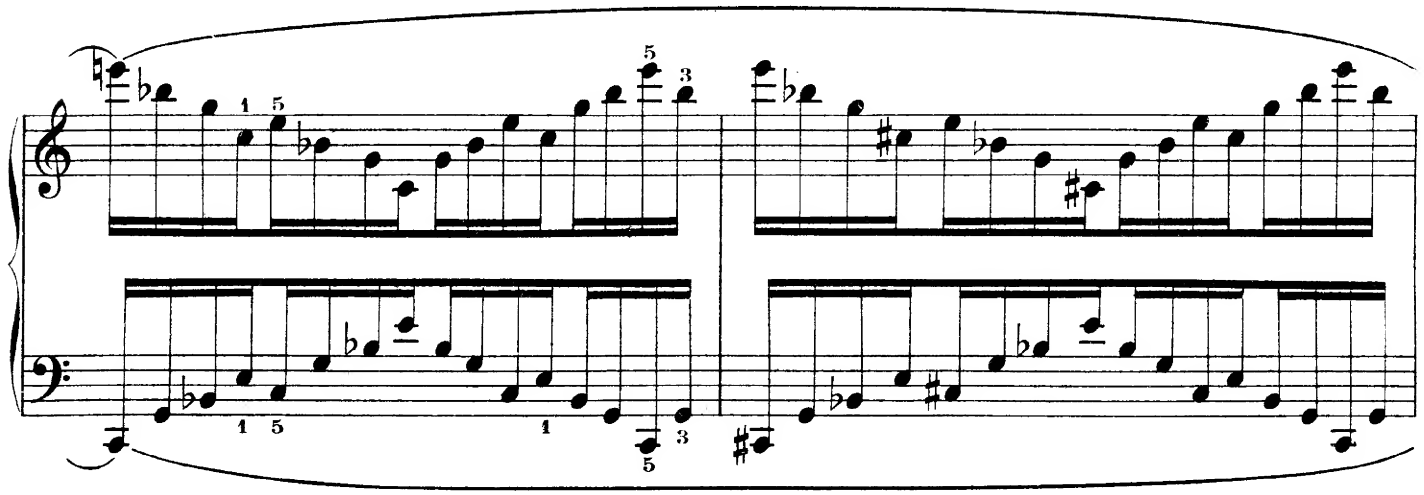


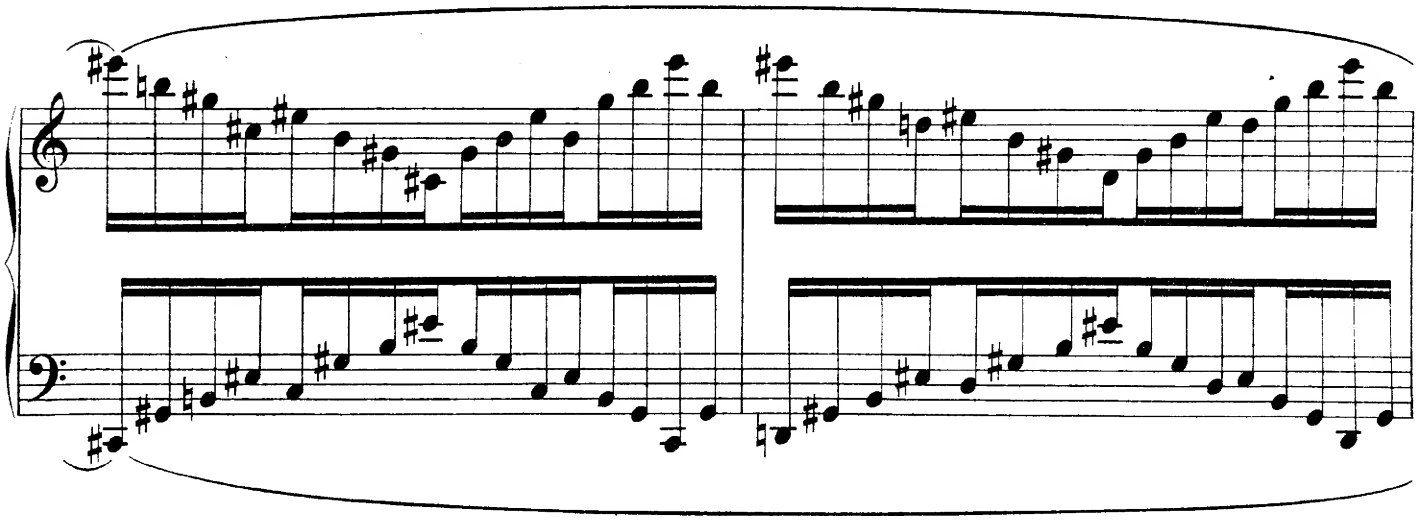


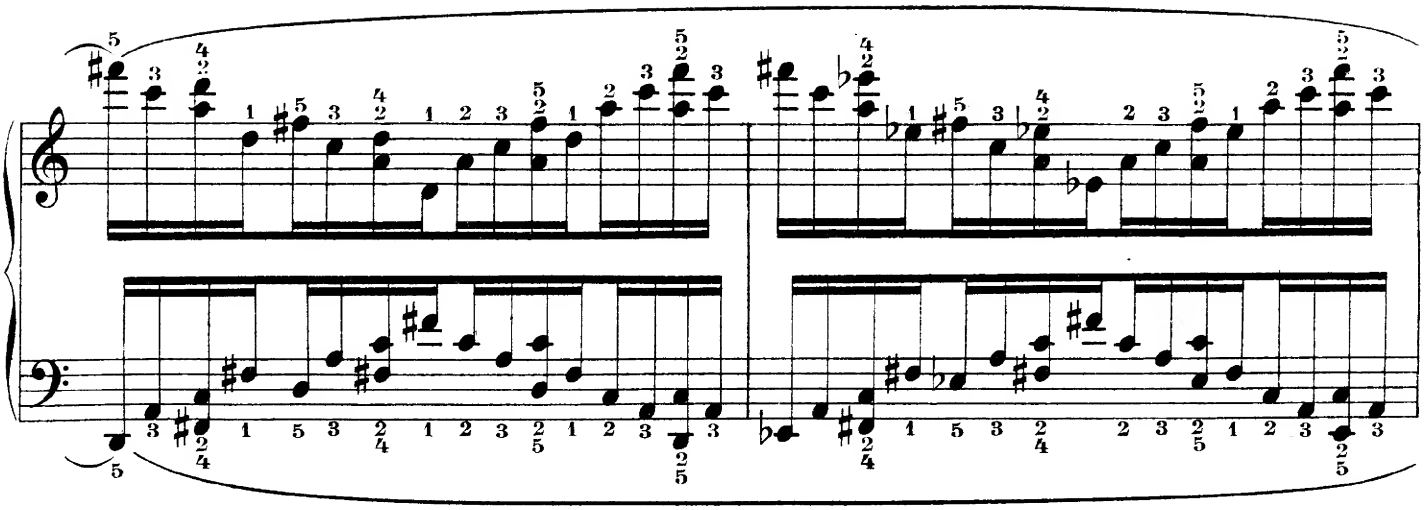
Allegro.

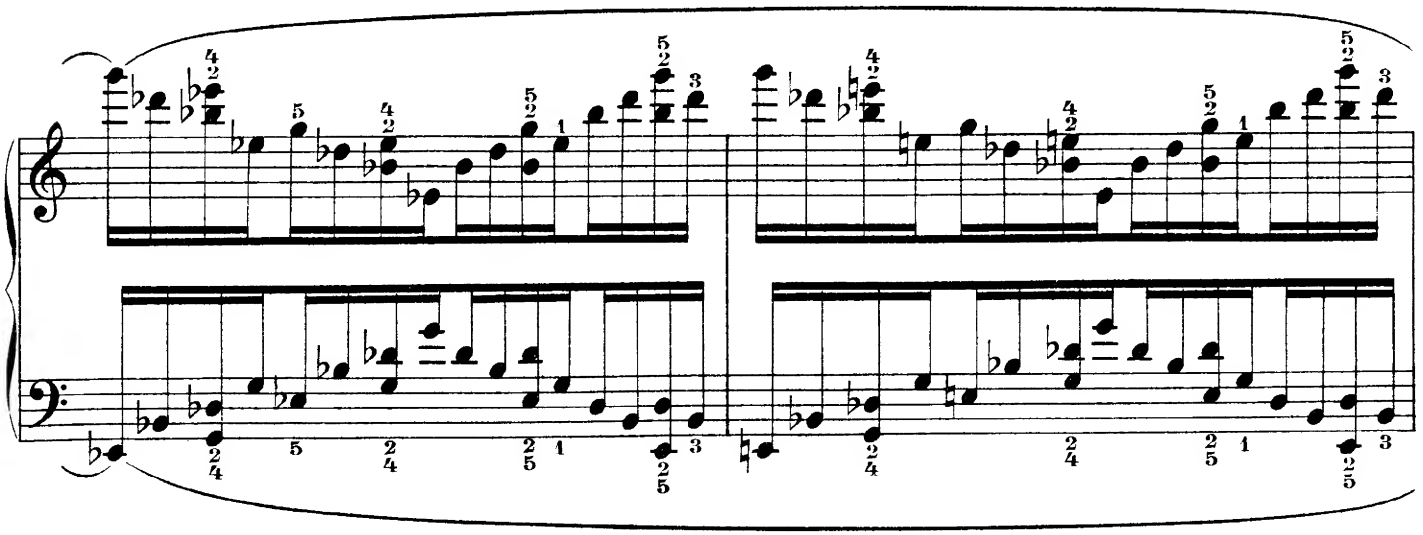


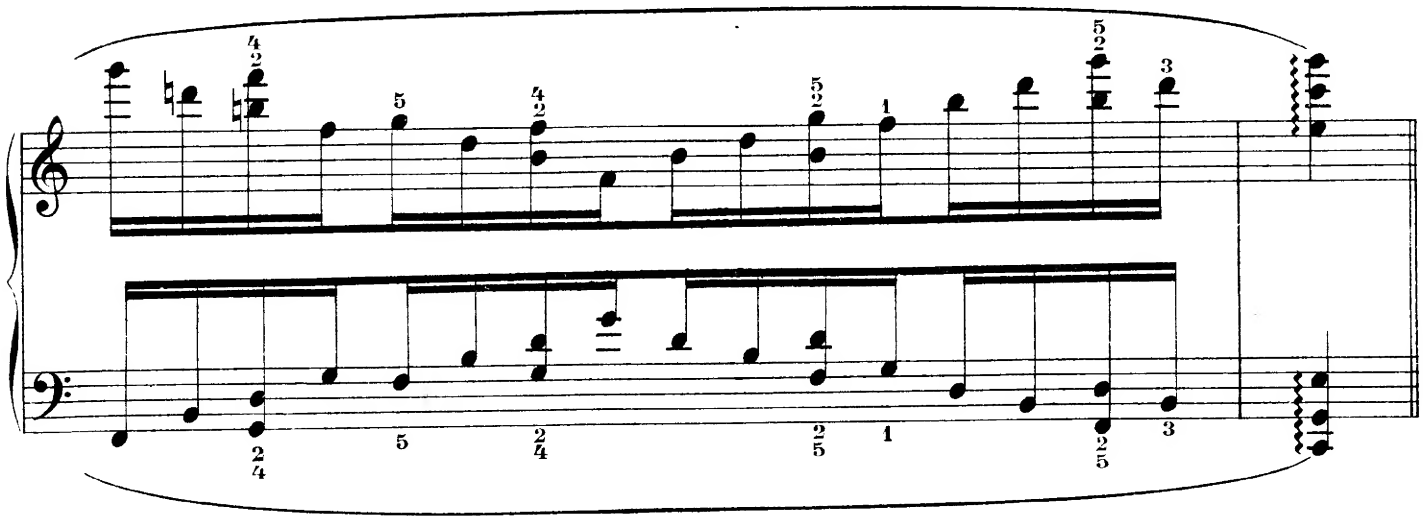
Pedale ogni battuta.



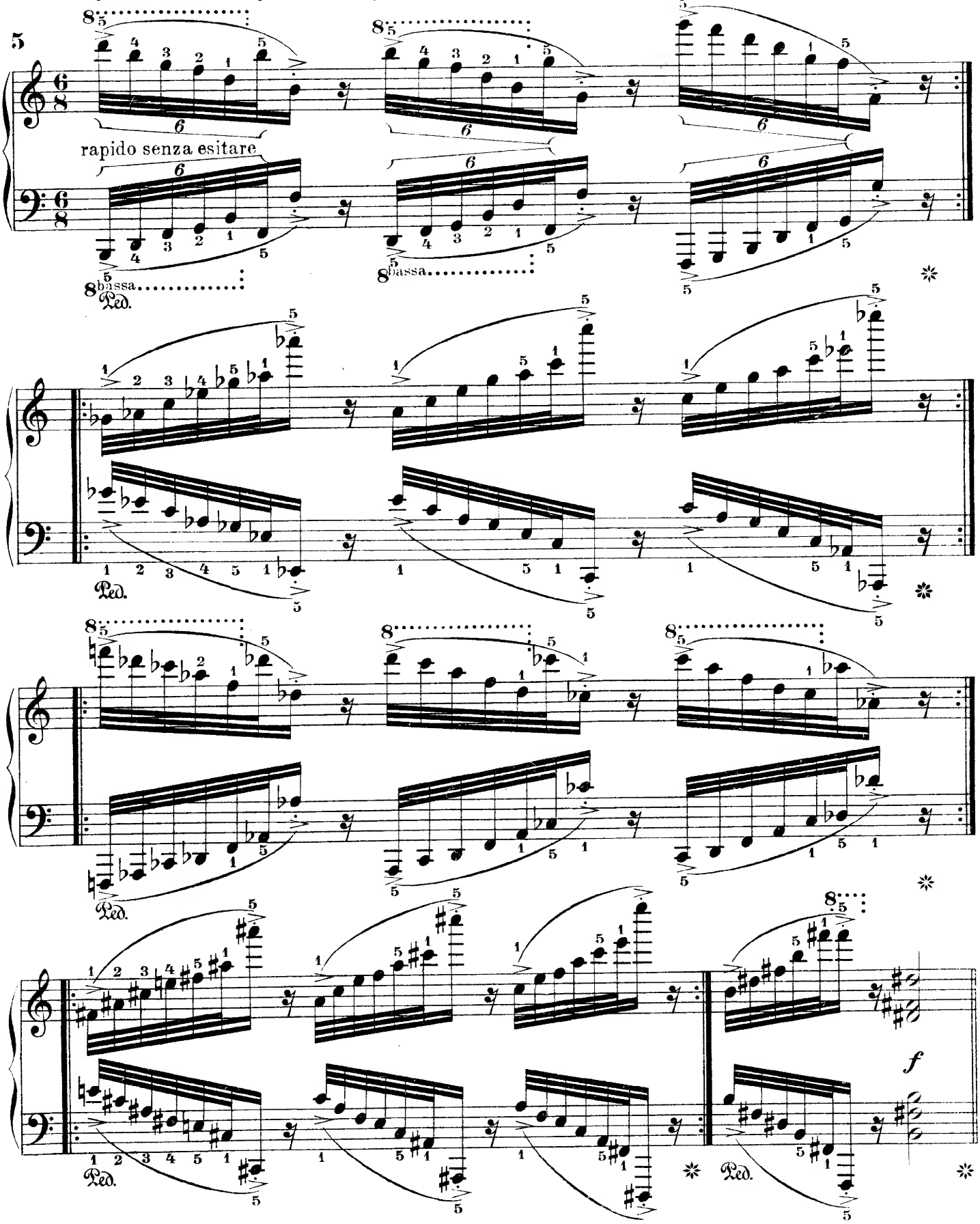


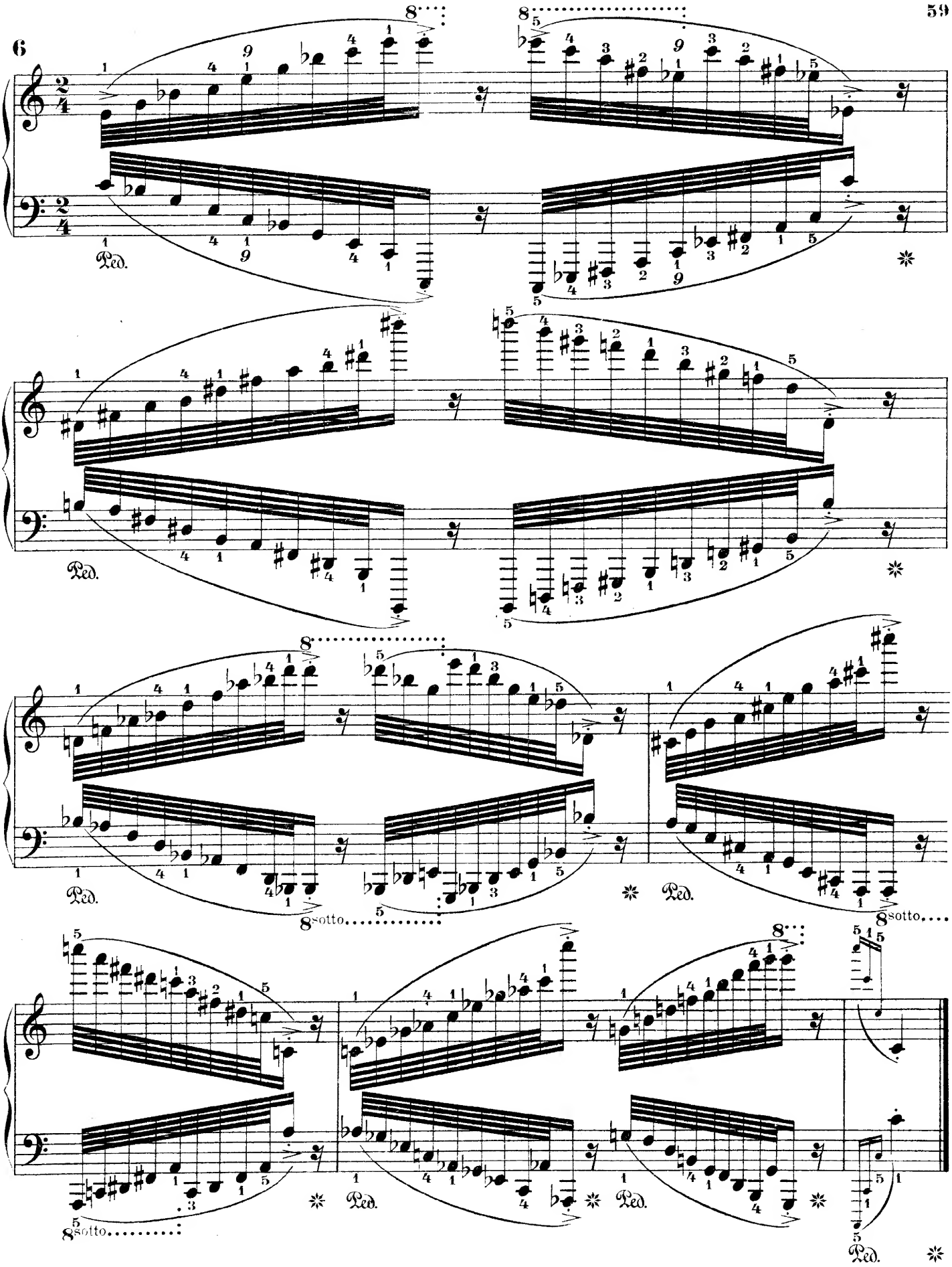






Questo esercizio e quello che segue debbono eseguirsi *ff* e *pp*.




6
Ped.
8sotto
8sotto